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Loyola Marymount University

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From Modern to Musical Theater:

A Comparative Performance Thesis Linking the
Genres

Danielle Lanae Burdick

Mentors:
Professor Judith M. Scalin
Stephanie Jamieson

In partial fulfillment of The Bachelor of Arts Degree in Dance

Loyola Marymount University

The Seventh of May, Two Thousand and Ten

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Senior Thesis Project

From Modern to Musical Theater:
A Comparative Performance Thesis Linking the Genres
By: Danielle Lanae Burdick

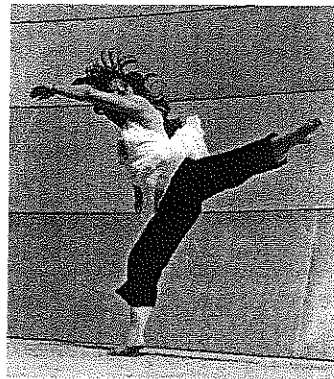
Mentors:
Professor Judith M. Scalin
Stephanie Jamieson

From Modern to Musical Theater: A Comparative Performance Thesis Linking the Genres is, at the risk of being redundant, a performance thesis based on two divergent dance genres. I compared my dance experiences to find the link between a site-specific modern piece titled "Lunar River," to my performances as a member of the *Kiss Me Kate* musical cast. The emphasis of my thesis is the musical theater experience, yet it is through the juxtaposition of the modern work that I was able to draw conclusions. I was interested not only in their apparent similarities and differences, but more importantly in the respective processes of cultivating character within each body of work. As a dancer pursuing the professional performance path, I really wanted to discern whether the performance process varied from one style of dance to the other, and how to approach each to most benefit my role the final product. Also, it was important to evaluate which steps or components of preparation are crucial for effective, authentic, and invested performance. This investigation is reflected in the title of the project.

During my exploration, I utilized both primary and secondary research methods. My thesis involves my own personal reflection and analysis, choreographer backgrounds, a thorough interview of my *Kiss Me Kate* choreographer, interviews of other performers (dance and theater, student and professional), and biographies of well-known, great performers of the past century. My thesis employs my performances this year to bridge two dance worlds. It also offers information on cultivating meaning, persona, and commitment in movement. Ultimately, my senior thesis describes the practice and means of achieving successful performance, no matter the atmosphere, genre, or location of the work.

The Choreographers

Holly Johnston



Holly Johnston graduated with a BA in Dance from Loyola Marymount University in 1996. She was invited to become a founding member of TONGUE Artistic Director, Stephanie Gilliland in 1997. Since then she has worked extensively with Gilliland as a principle dancer, rehearsal director and master-level teacher. Johnston is credited with codifying the organic physical language of Ms. Gilliland into a systematic approach now being taught as the Gilliland Technique. She also established her own dance company, The Ledges and Bones dance project. Her work has been described as high-speed, kinetically complex work "...with a loose-limbed authority all it's own."-(Lewis Segal, LA Times) She has taught for UCLA World Arts and Cultures, Idyllwild Arts Academy, Loyola Marymount University, UC Santa Barbara, Cal State Fullerton, UC Irvine, Moorpark College, UC San Diego, Orange Coast College and numerous Master Classes throughout Southern California. She has toured nationally and internationally with TONGUE. Her work has been performed in Los Angeles, The Bay Area, Arizona, and in the American College Dance Festivals. She has received three nominations for Lester Horton Awards in Outstanding Performance- Company (Tongue) and two nominations for Outstanding Achievement in Costume Design. She and the members of Tongue were awarded the 2004 Lester Horton Award for Outstanding Performance- Company. She is also recognized for excellence in the field of dance education as published in "Who's Who Among America's Teachers." Ms. Johnston is currently a part of the dance faculty at Loyola Marymount University and is committed to the "rigor that transforms passion into art."

Holly brings with her a developed understanding of the movement arts and sciences, including biomechanics of contemporary and classical dance techniques. She has also created a unique system for actualizing functional physicality, injury prevention for dancers, and specialized rehabilitation techniques. She also works as a massage therapist and is deeply inspired by the transformative practice of yoga.



HOLLY JOHNSTON

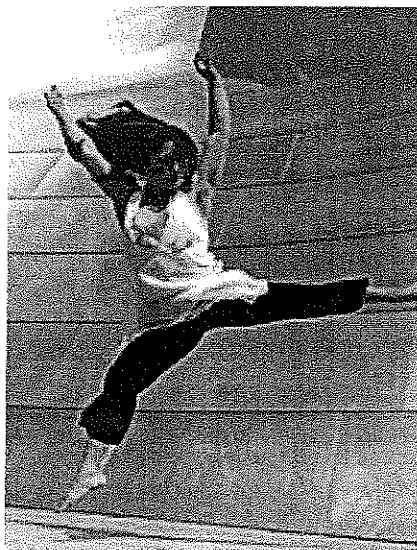
25 To Watch

Holly Johnston

Aided by powerful limbs and endless passion, Holly Johnston has mastered the art of performing physically punishing movement with a serene smile on her face. Whether it's with her two-year-old ledges and bones dance project or dancing for other choreographers like Victoria Marks and Maria Gillespie, Johnston is a fearless and fluid dancer. She seems to transform floor space into trampolines, the surface of water, or tubs of melted chocolate. Just watch her bounce, slide, skim, and ooze.

Raised in Southern California, Johnston got hooked on turbo-charged, off-centered movement in 1997 as a founding member of Stephanie Gilliland's Tongue Contemporary Dance. She is ferociously dedicated to movement education and has contributed to a more cohesive dance community in Los Angeles. "I want L.A. to be on the national and international radar as a place that produces works of substance," she says.

Upcoming projects include performing at San Francisco's ODC Theater, teaching a summer intensive, and working with choreographer Rosanna Gamson on launching a new, LA-based dance festival in September. -*Susan Josephs* 2008, excerpted from complete *DANCE Magazine* article



Stephanie Jamieson

Stephanie graduated from Loyola Marymount University in 2008 with a Bachelor's Degree, Magna Cum Laude, in Dance with a minor in theatre arts. She performed in and choreographed numerous pieces while completing her undergrad work, which offered her the opportunity to work with artists such as Hassan Christopher, Mike Esperanza, Chad Michael Hall, and Holly Johnston among others. Since then she has become a Certified **GYROTONIC®** Instructor and performed and worked with Ledges and Bones, Kindra Windish, Method Contemporary Dance and Invertigo Dance Theater. Stephanie performed with KDUB Dance for Kevin Williamson in his premier work entitled, *Fruit*, and also for Nicholas Heitzberg for LAMA's Catalyst show. Stephanie recently choreographed; *Kiss Me Kate*, for Loyola Marymount University; as well as music videos for various artists including Rough Duchess and Puddle Of Mud. She currently teaches dance part-time at Renaissance Arts Charter School in Eagle Rock and is continuing to pursue her dance and choreographic career.



Choreographer's Aesthetic- Stephanie Jamieson

Personal Modern Dance Aesthetic

My modern dance aesthetic is always evolving depending on what I am interested in at the time. However, I consistently have been attracted to the bizarre and abstract. I am interested in my work being tangible enough for the viewer to interpret, at least the basic concept or message I wish to convey in a work, and I like to create strong imagery that highly affects the audience in some form or another.

Personal Musical Theater Dance Aesthetic

My musical theater aesthetic, although still based in the bizarre and strong imagery, is more straightforward and closer to Fosse/classic jazz. I am definitely influenced by modern dance and athleticism, and partnering often shows up in my musical theater work in order to enhance or heighten a specific part of the dance number. I also stick to very clean and angular formations, and I often choose to use different spatial patterns. I do this to shift the mood or section of the dance as the mood or music changes.

Interview with Stephanie Jamieson

What do you find similar about musical theater and modern dance? How do you bridge the gap between the 2 genres?

I look at forms of dance as just movement. The only difference for me with musical theater and modern dance is that when I create work for modern dance it is usually of my own accord and vision while in musical theater I am working to create movement or action to support someone else's vision. Looking at the two genre's generally, I would say that the primary difference in modern dance versus musical theater dance is that musical theater tends to come from a jazz base and tends to lean toward being more literal and obvious to the viewer. Modern work can also be this way but strives in it's nature to bend and twist the message into dance poetry that forces the viewer to think or see in a different way.

What mental shift (if any) do you make to move from modern to musical theater?

The main shift for me is in how I create the work. For musical theater I usually try and find the clearest and most direct actions needed for the purpose. Even if it is an abstract choice I still try and find the cleanest and most affective action for the goal. I find the simpler the better in musical theater work. I think I am always striving for the clearest and most direct action needed to convey what I am trying to say to the viewer, however in modern dance I am constantly trying to find the action that does that in the most unique or original way I can. So when I shift into modern dance work I usually take more time to develop a work and I also find I am not restricted by certain demands to play to the audience like I do in musical theater.

How has Holly Johnston influenced you as a dancer, performer, and choreographer?

Holly has played a major role in my development as a dancer and artist and I am still working with her today. She always pushes me past my limits and is constantly supporting me to pursue my choreographic endeavors. We have similar temperaments and interests in modern work and so I trust her eye and guidance, which is important as a budding choreographer to have a mentor you trust and generally agree with artistically.

Do you find that your background/experience/training in modern and contemporary dance benefits your musical theater work?

Yes Definitely. I think it is what makes me so adaptable as a choreographer.

Does your experience with musical theater benefit your modern work?

Yes, definitely as well. My understanding of how to successfully incorporate spoken

word and song with dance is much stronger from my musical theater work. It allows me to go into creating my work with a full encompassing tool bag.

What were the challenges you faced while choreographing for Kiss Me Kate?

I found working with non-dancers and still making work that I felt was successful was difficult. It was an invaluable challenge to make sure the work was really strong because I couldn't rely on the flash and artistry of the dancers to distract. Everything they did had to come directly from me.

How did you overcome them?

I overcame them by making sure the actions were simple but strong and I made sure they had plenty rehearsal time. I also found giving them a strong warm-up and regimen before each rehearsal helped them to get into their bodies and understand how to articulate what I asked for a little easier.

How do you find intention or meaning for contemporary work? (Personal investigation, creating a character, etc)

I find it from many different ways and it changes with each project. I will get an idea or light bulb from an improv and create an entire piece based off of one gesture, or sometimes I will choose a message/source of research/investigation and dive into that until a desire for action arises. I also get inspiration from everyday life/experiences and pretty much everything I live. So in reality, I find intention and meaning from life, as generic as that may sound, I truly do. My desire as an artist is to question and investigate our world and hope to enlighten someone/something from that investigation.

In performance, what do you find is the most effective way to connect with the audience?

I find the best way to connect with the audience is to dig deep into the work you are doing and let them in to see what you discover as you discover it. In that moment of discovery you are in union and so the audience member is no longer observing but they are experiencing as you are.

What is your favorite musical? Why? (This is just for fun!)

Hmmm, that's a hard one. I haven't seen enough to truly know which one is my favorite out there but RENT has always been close to my heart. I think because I have been the underdog often in my life and risen above it, and so I sympathize greatly with the down and out. I enjoy seeing when they can overcome hardship.

Intention of the Performances

Intention

Lunar River

Lunar River is a site-specific dance inspired by rituals from different world cultures. These cultures share the celebration of the lunar cycle and the powerful energy of water. These various rituals range from the celebration of women, healing, birth and death, loss and fulfillment, darkness and illumination, and many more symbols for the cycle of life. Lunar River is a visual meditation that celebrates 16 women in their journey to set free all they have been in order to transform into the women they will become.
-Holly Johnston

Kiss Me Kate

Kiss Me Kate is composer Cole Porter's take on William Shakespeare's "Taming of the Shrew." It involves a show within a show, jumping from 1940's Baltimore to Elizabethan Padua. The plot revolves around two couples resolving their personal issues; all the while, two gangsters attempt to collect a gambling debt thus threatening the production of "Shrew." Kiss Me Kate was written as a farce, meaning book authors Sam and Bella Spewack write the humor, absurd situations, and conflict blatantly into the script. The cast must fully transform themselves, internally and externally, into the play's characters in a completely believable fashion. The intention is to delight, entertain, and suspend awareness of reality for the duration of the musical. Cast members sing and dance when the emotions become so extreme and powerful that words alone do not suffice to convey feelings.

Structure of Dances

Structure

Lunar River

Choreography: Holly Johnston and the dancers

Music: *Scape* by David Karagianis

Number of Dancers: 16

Lighting Design: John Garafolo

Setting: Foley Pond

Costume Design: Holly Johnston, creation by the dancers

Cast:

Danielle Burdick
Jordan Adelberger
Angela Bergamo
Shelbie Blackerby
Meg Buzza
Paige Cerchiara
Sarah Cox
Lily Curtis-Harris
Christina D'Arrigo
Nicki Fein
Anne Johnson
Carly Palmer
Eleni Rodriguez
Sarah Thomason
Amber Waterford
Samantha Whidby

Presentation: during Intermission

Structure

Kiss Me Kate

Music and Lyrics: Cole Porter

Book: Sam and Bella Spewack

Directed by: Diane Benedict

Choreography: Stephanie Jamieson

Musical Direction: Karl Snider

Scenic Design: Jeff Eisenmann

Costume design: Gwynne Clark, Kelsey Ion, Kelsey Hainlain, Claire Livingston, Emily Correnti

Lighting Design: Dan Weingarten

Role: Hattie, Lilli's Dresser; Elizabeth, Shakespearean Actress

"Another Op'nin": Solo vocalist

"Too Darn Hot": dancer, duet member, highlighted performer, ensemble singer

Cast:

Don, Doorman- Nigel Neumeier

Casey- Timothy DeRodeff

Eddie- Nathan Aderhold

Gwynne, Costumer- Christina Bolognini

Daphne, Stage Manager- Lexi Graboski

Betty- Albina Katsman

Sophie- Kelsey Nisbett

Meg- Michelle Ortiz

Coco- Tiffany Benda

Nathaniel/Gremio- Steven Jones

Philip/Hortensio- Peter Jeensalute

Harry/Baptista/General- Grant Garry

Paul, Fred's Dresser- Cameron Ware

Lois/Bianca- Nicolette Roux

Bill/Lucentio- John Dittrick

Lilli/Kate- Ana Villafane

Fred/Petruchio- Jackson Kendall

Gino- Kenton Gott
Tony- Brady Morphy

Journals

Lunar River
Rehearsal Journals

September 24, 2010

I am so intrigued to begin this process. I have been cast in Holly Johnston's site-specific modern piece. It will appear during intermission of the faculty concert in December. This dance will be created to work around Foley Pond. I've never done anything remotely like this, so I am ready to immerse myself in the unknown. I've also never worked with Holly before, and I just began taking class with her a few weeks ago. I respect her greatly and immediately recognize not only her creativity, but also the deep understanding she has for the body and its movement.

For our first rehearsal, Holly talks to us about her vision for this piece and gives us a broad overview of what we will be doing in the coming months. The whole thing seems to be based on a very organic method of construction, very laid back while being committed to the integrity of what needs to be done. I feel this in Holly's energy. We will play around with phrase material and slowly build the dance together. She's also very interested in the dancers doing partnering. I've only experienced some brief partnering in Chad's modern class last semester, so this news makes me a little apprehensive. Furthermore, we find out that we will be making our own costumes. I love this! I have a large interest and background in sewing and costume design, so this hands on approach will be really well suited to me.

We start moving, Holly teaches us several phrases, and we do them in groups. I feel like it is mostly for her to see how we take her style of choreography, and also just for us to get used to her work. I feel really confident with all of the phrases and am pleased to feel so successful with this modern material. I consider modern to be my weakest genre of dance, and I often become frustrated when I can't fully complete class phrases. I also struggle to connect to modern work because most of the time, I don't see the story or meaning in the movement and have trouble relating. I know this must show, because the dance concert choreographers don't usually cast me in their pieces. I am honored to be working with and learning from Holly in this situation where I will be pushed beyond what I'm comfortable with. This will really come into fruition when we start dancing outside!

The feeling of play is strong as we perform the phrases in groups. We move from one phrase to the next, ultimately stringing two of them together. I recognize stylistic elements of Holly's work from what we are doing in class, but I have yet to grasp the mood or feeling of what this piece will be. Guess I'll have to stay tuned.

October 1, 2010

We learn a multitude of partnering components tonight. We go through several different lifts, other methods of weight sharing, choreography involving two people, and also some general phrase material. I partner up with my fellow senior Sarah Thomason,

and we work really well together. We are both somewhat on the tall side, and this match in height allows us to both take each other's weight in the lifts. One really triumphant moment is when we attempted to lift each other through contact at the hip with arms around each other, in a swinging bell motion. After a few experimentations, we achieve some really good flow back and forth and start achieving nice height with ease. Holly commends us on this execution and asks us to demonstrate it to our cast. It felt really wonderful!

Holly then grants us creative freedom. Using anything and everything we have been working on tonight, she asks us to compose our own phrase with our partners, mixing choreography and lifts, artistic choices and sequencing. I don't really enjoy choreographing because I struggle with it greatly, but when I am given initial material as well as guidelines, I find that I function much better with the creative process. Holly fosters this kind of structured and assisted creation really well.

Sarah and I begin trying different things, making slight variations on lifts we've been given and making sure to include what we can execute fully. After lots of trial and error, we construct a phrase meeting all of the prerequisites, and I actually really like it. I am proud of what we created. We show, two at a time, what we have choreographed with our partner to Holly and the cast. The whole rehearsal had a tangible workshop feel, but each partnership yielded some really interesting movement. I hope we are able to utilize these phrases in the dance!

October 15, 2010

This rehearsal is very similar to the last two. We are still working on partnering and creating our own phrases. However, the last two rehearsals I was working with Sarah and we continued our same phrase from October 1st. Tonight, Holly asked us to select a partner with whom we have not yet worked with. Thus, I begin working with Christina D'Arrigo.

Christina is very quiet, and when we discuss choreographic choices, she is indecisive. I'm an indecisive person to, so this significantly slows our process. Also, she is much smaller than me. When we attempt complicated lifts, she is unable to lift me in almost every single one. This makes it clear that in our phrase, I must lift her. It's a much more challenging process than when I worked with Sarah. In this internal frustration, I attempt to remain positive and still committed to this movement exploration. We take the phrases we have learned earlier in the night's rehearsal and begin to shape them into something we both can accomplish. As we perform for the cast, I wonder whether or not we will go back to our first partnership because I really liked mine and Sarah's material. I'll be a little disappointed if we don't revisit it. Still, Christina and I craft a brief phrase that Holly says she will break down and influence the movement in next week's rehearsal. I'm looking forward to her working so individually with us.

October 22 and November 5, 2010

We spent the entirety of October 22nd's rehearsal going duet by duet so Holly could alter and modify our phrases. I understand that she does this so that the phrases are still reflective of her aesthetic, of her work. Also, this ensures that our duets will be true to the intention of "Lunar River." It becomes clear to me that it is this duet that will be in the actual piece, not the initial one from earlier rehearsals. She makes adjustments to Christina's and my phrase, and I like it so much better after she does. It becomes less self-indulgent and absolutely truer to the original phrases that we drew inspiration from. After the changes have been made, Christina and I repeatedly go over our material to imprint it in our minds and increase familiarity with the movement.

Moving away from partnering, Holly let's us know that for around the first four minutes of the dance, she wants us to improvise movement that is subtle. It should also reflect the intention of being a tribe of women who ritualistically washes by moonlight. Again, she begins by having us learn some phrase material, but then bestows upon us the freedom to depart from that material and make it our own. Four minutes seems like a long time, and all of this freedom really lets me investigate how to portray a woman of this "tribe" without being too literal. Also, the key is to remain subtle and not over-choreograph.

Nothing is concrete yet, but I am getting a feel for at least some kind of sequence for my improvisation. The exact order changes from one time to the next but I've established certain staples of movement that I come back to when my improvisation begins to wander. This will continue to develop in future rehearsals. I find it so interesting how much we are able to influence the look of this dance. It becomes my own responsibility to make movement and meaning, phrasing and intention. For the first time, I feel myself really connecting to a body of modern work because I am so invested in its creation.

November 12, 2010

For the first time, we took our dance to the outdoors. Wrapped in scarves, sweatshirts, and sweatpants, we begin to translate the in-studio spacing to the concrete ledges of Foley Pond. The night air is noticeably chilly, but I can only imagine the biting temperatures to come in December during the concert. Once we start moving, it's not so bad. My body generates sufficient heat within the beginning four-minute improvisation section that I feel warm for the remainder of the dance. The sound of the fountain is really beautiful and brings me back to the intention of water and washing. I begin to feel a relationship between moon and water as we dance in the darkness.

The surrounding planters make dancing on the ledge about the fountain challenging, and as we move from standing to the ground, the dirt also becomes a factor. It's considerably daunting to take weight and lift in partner work on the concrete. It takes much more care and concentration to avoid injury. Scary! Another challenge is dancing to fill up this incredibly large space that virtually has no borders. The movement feels like it can so easily be lost outside. It does help that we move only around the very perimeter of the fountain, thus containing some of the space and drawing focus inward.

We can't hear the music in rehearsal, so we as a cast must become a unit, completely aware of what the others are doing. I really try to use my periphery to discern when my cast mates move from one part of the piece to the next so I'm not late or out of time. There is so much more to manage when dancing outside, whether it's the natural elements or simply adjusting to a stage much greater than any of us have ever danced on. It is our job to not allow these many obstacles to be distractions, but instead allow our dance to enhance the space we inhabit.

November 19, 2010

Right before we break for Thanksgiving, Holly has us take a hiatus from movement to turn our attention to our costumes. She originally thought we would be wearing different clothing items in white and cream, deconstructed and then sewn back together. However, this idea was overshadowed by the eerily gorgeous effect given by white, shredded trash bag skirts. The plastic floats and moves suspended while also reflecting light. This material seems highly unlikely, yet so wonderfully captures the mood of not only the choreography but the centerpiece of the fountain.

Our cast becomes an assembly line, each with specialized tasks. Cutting trash bags open, slicing the plastic into strips, braiding the strips, and adding a shredded effect to the skirt panels all become our responsibility. We make a base skirt and tub top out of white fabric, and then proceed to transform each with the plastic. What once were trash bags now appear to be shiny, ruffled panels of expensive fabric as they are layered in tutu fashion over the skirt base. We all help each other, sewing and pinning on each other's bodies like the designers on Project Runway. The end result is a ghostly, corpse bride skirt that floats and moves with its own life. Plastic braids look like rope as we attach them to the tops as halter straps. The entire look is organic yet designed, and I can only imagine how the white will glow when lit both electronically and by moonlight. I am in awe of Holly's vision and as we all match in our other worldly ensembles, we truly look like the Lunar River tribe. I am ecstatic to be able to dance in these costumes. It becomes one more piece of the puzzle as I construct my understanding and meaning for myself in this dance.

November 30, 2010

Tonight is the final tech of "Lunar River" before the faculty concert begins. All elements are in place: sound, lighting, costumes, and the fountain work in harmony to establish the final, picturesque product.

As we run through the dance for the last time, I recognize that my challenges for performing this piece are numerous- the environment, the cold, limited room on the ledge. Also, it's probably the audience will be very close, thus providing the opportunity for them to unknowingly obstruct our path or dancing space. All of these challenges though attribute to my intense focus and presence as I move.

My inspiration came from this entire process. The creative freedom given provided me with countless opportunities to define the work for myself. I had a direct

hand in forming the piece; therefore I had a direct connection to each aspect of the performance. I entered into this piece unaware of what lay ahead of me, yet regardless of hesitation and discomfort, I have emerged with a greater understanding of my personal performance process.

Kiss Me Kate Rehearsal Journals

Auditions

I decide to audition for the LMU production of *Kiss Me Kate*. The audition includes a preliminary vocal audition for the musical's director, Diane Benedict, and musical director Karl Schnider. Then, the dance/movement audition occurs the following day with choreographer Stephanie Jamieson. This is all occurring as we are in tech for the faculty dance concert. I am extremely overwhelmed, attempting to manage both dress rehearsal commitments and my auditions. Eeek! I have this overpowering urge to do it all, a familiar I've been very familiar with since high school. I just know I would be thrilled to be in a musical again, so I at least have to try.

I haven't done a vocal audition in over a year and I am afraid I might be somewhat rusty. I practiced all week, but it was a capella and the audition would be with an accompanist. Despite my worries, I actually felt calm and confident. I marked down on my sing up form that I was hoping to audition for the part of Lilli/Kate, the female lead. I sang "When You Come Home to Me" from *The Last 5 Years* by Jason Robert Brown. I know the song extremely well and it illustrates my acting abilities as well as my vocal range.

I walk in and greet both directors, state my name, then nod to Greg the pianist when I am ready to begin. My song goes extremely well and I can easily read on the faces of Karl and Diane that they are enjoying it. They ask me to sing "Happy Birthday" in a high octave to show off my head voice, and even though they threw that at me with no preparation, I felt that I did great. I thank them and leave smiling, hoping that I receive a callback after the dance audition.

The next night, Stephanie conducts dance auditions. We learn a combination to "Too Darn Hot," the show's large dance number. I feel incredibly comfortable and the dance is no problem. When we are asked to do it in small groups, I run into a boy during a barrel jump and fall to the ground. It was so scary! More than anything it caught me off guard, and thank goodness I wasn't injured. I shook it off and did the combination again without any surprises this time. As I begin to notice that I am one of the only dance majors auditioning, I wonder if I will be type cast into a more supporting, "dance" role because the role of Kate doesn't dance at all.

Callbacks are posted in the theater building the following day. To my immense disappointment, I am not called back for Kate or the other female lead Lois. I am called back in the capacity of the chorus and I feel really hurt. I wonder if my strong dance audition actually hurt me. I experience a moment of pettiness as I debate not doing the show. The old theater cliché "There are no small parts!" pops into my head, almost mocking me. I receive a phone call that night from director Diane and have a phenomenal, open conversation with her about opportunities in other roles, specifically the one of Hattie. I can't believe I ever considered not going to callbacks, and greatly look forward to the next day.

I am not asked to read any lines, but instead sing portions of "Another Op'nin" which is Hattie's song and "Too Darn Hot." Then we learn another dance combination

from Stephanie that is a lot of fun as it involves partners, and I am paired up with sophomore theater major Cameron Ware. We instantly have wonderful chemistry, and the audition goes great!

I get a text from dance major Coco Gutilla on Friday saying simply "Congratulations on Hattie!" so she broke the news to me! I was so happy and couldn't wait to get to know my cast and start rehearsing. It was so truly exciting! And here we go...

January 11, 2010

The entire KMK cast is asked to arrive a week early from winter break with most of our script memorized. We receive schedules of each day's activities, and it looks more like musical theater camp than anything. Though intense and slightly daunting, I am ridiculously happy. I have a kind of supercharged energy and excitement I haven't felt in awhile. We play name games with our chairs in a circle to get to know each other, then move on to character building exercises. We were asked to write a detailed biography of our characters; everything from birthday and hometown to favorite foods and dating activities. From that information, we conducted in-character interviews to really solidify our knowledge and connection to the character.

Hattie Lloyd, age 25:

It is June 1940 in Baltimore, Maryland at the Ford's Theater where director Fred Graham is debuting his musical of Shakespeare's "Taming of the Shrew." World War II has just ended. Hattie is a theater gypsy in the capacity of being the star's dresser. Her mother died when she was 15, leaving her to take care of her younger brother Simon. She has a matronly air about her despite her young age because she is used to taking care of other people. She is playful, but first and foremost responsible. She is proactive and somewhat type A, and is one of the first people to arrive at the theater each day. She always keeps a silver safety pin from her mother's sewing kit on the inside of her clothes. She puts her hands on her hips a lot, but not in a way that shows attitude. She is likeable and makes friends wherever she goes. She eats wheat toast for breakfast. Hattie doesn't think about dating or romance, there are far too many other things to do- she doesn't have time for that frivolity. Paul, the male star's dresser, has a crush on her and repeatedly tries to get her to loosen up and have fun. She is oblivious to his feelings but appreciates his knack for fun and play. She loves to dance and secretly has dreams of being the dance captain in a traveling company.

As I am interviewed as Hattie, I answer with certainty. I love this exercise because it removes the stress of "would my character do this?" The character doesn't exist! I am the character, and therefore I make the decisions. I take copious notes on the other character's interviews and begin to bridge the stage relationships in my head. We then have a fitting with Gwenn for our costumes and move on to blocking my song, "Another Op'nin."

Too Darn Hot:

We have two hours of dance with Stephanie. Sometimes it is frustrating to be the only dancer. I learn patience as we move slowly to learn the choreography. It is truly a

blessing because I realize how much harder my cast members must work to obtain the steps yet they never get frustrated and instead keep smiling and having a great time. Once I overcome this mentality, I have a phenomenal time. I am in my element! We are learning what feels like swing inspired choreography paired with traditional jazz technique. I am partnered with Cameron just like I was for auditions. He is easy to work with, a strong partner, and moves really well.

Steph asked us to try doing a partner cartwheel, where the girls go upside down, supported by the boys, in cartwheel position yet our hands never touch the ground. On this first day, fear got the best of me. I would get really nervous and never really try, which seems so ridiculous because I have been asked to do much more daring feats of movement in Holly's modern class. I barely tried once, but then thought about Holly, and how she would urge us to face difficult and challenging moves head on. Fearless. The floor is right there, the worst thing that can happen is I fall. The second day, we worked alone on inversions and cartwheels to feel more comfortable. I fully commit to the partner cartwheel and simply go for it... and I did it! Cameron and I got it on our first try! It was definitely a personal victory.

One thing I am really noticing pertains to space issues. I am finding that non-dancers are visibly less spatially aware than dancers are by nature. It can be challenging, especially as we run dance numbers and everyone is moving around and bumping into each other. The knowledge of near and far kinesphere seems to need some work!

Vocal Work with Karl:

Karl pays more attention to our bodies at first, which I find surprising. The voice is a muscle, so it actually makes perfect sense. A vocal warm up should include neck and back stretching as both support the vocal chords. We attempt to fully breathe into the back because the majority of the lung capacity is there. We root our feet, then envision lifting sound from the pubic bone. I also find that hand gestures can aid with vocal tone and pitch, which I find so cool because technically movement and dance are benefiting the quality of the voice.

We start with "Another Op'nin'" and I begin to worry. Hattie sings insane notes at the end of the song that upon hearing them, I didn't believe I could hit. When we came to that part of the song, I again became fearless and just went for it. I could hardly believe what came out of my mouth. The voice didn't sound like my own, but it sounded right on point. My cast mates looked at me with open mouths and cheered for me. I was on an absolute music high. The cast, musical director, and director all shared their excitement and pride for my accomplishment in that rehearsal.

It felt amazing.

All I want to do it sing.

I don't mind these 10am-6pm rehearsals over the remainder of my winter break at all. This doesn't feel like work to me. I feel complete working on a musical theater project. I am meant to do this, I know it. This is sheer joy, almost all the time, and it is unlike anything I have ever experienced in concert dance.

January 13, 2010

Diane repeatedly starts our acting scenes by asking us to participate in focus exercises. We keep a beat and say our name and a cast member's name, or more challenging, our character's name and that of another character. We clap our hands together and shoot a "bullet" to each other, sharpening our focus and peripheral vision. We also act as a human typewriter and type sentences without speaking. We find partners with our eyes only and switch seats in a limited amount of time. All of these things unknowingly build focus, teamwork, unity, and concentration.

We move on to singing "Kiss Me Kate" and "Wunderbar." I just purely love singing again. I am moved to first soprano, though I sometimes drop down to second soprano for harmonies- that and my range doesn't always allow me to hit some of those notes! I don't have the best ear for singing harmony because as first soprano, I've basically sung melody my whole life. I sometimes struggle to find the notes and get really frustrated with myself, but Karl is extremely helpful. I'm so grateful to be working with him!

We review singing "Another Op'nin" and I am really confident with my part today. The assistant stage manager and Diane told me that people were walking around Foley and stopped to listen when I sang... even upstairs! That is so crazy to me. I am not very good at accepting compliments, I feel so awkward. I'm also not used to it. However, I feel so blessed again to be in this experience and all I can think of is how happy I am.

January 19 and 20, 2010

It is the first week back at school and my final semester of college. School starting has made my life absolutely insane. Overwhelming stress begins to envelop me, especially as I attempt to balance dance, class, rehearsals, thesis, and upcoming sorority recruitment in which I play a large part. Despite all of this, KMK rehearsal is a release, an escape. The fun never ends! However, because the cast is becoming so comfortable and close, we have the tendency to talk a lot. Diane chastised us today for our unnecessary chatter. In that moment I felt really unprofessional, like perhaps I was taking advantage of the fact that this is a college show and not a professional one. Paige told me a story about being in rehearsal one day where she was having a great time with her cast mates and laughing uncontrollably, and the director threatened to fire her. That is serious! My mind flashed to that story and I realized I can still have fun while not disrupting the working process. I want to be a professional individual, one that any director would be thrilled to work with. I mentally note to control my side talking from now on.

Diane was a little unhappy with other aspects of performance today in rehearsal, others as well as my own. She told us all to be off the book by today, and she meant it. People were forgetting lines and were clearly unprepared. We were also missing stage cues that she had previously given or added. It is our responsibility as individuals to make each run better than the last. We had lost a lot of our focus from the previous week. It is also our duty to review corrections, stage directions, and changes on our own time as to not make the same mistake twice. Somewhat ashamed as I write all of this down, I

recognize how fortunate I am to be learning this lesson in a supportive environment rather than out as a working professional where my job could be taken for mistakes like this.

Blocking "Another Op'nin" feels extraordinarily tedious today. Diane reminds us that this show is a farse, and therefore needs to have a different kind of over the top energy. I struggle to commit to my character for the entirety of the number. How do I remain Hattie and not transition from Hattie to Danielle? Diane works with us to create stronger character relationships onstage that will keep us true to our character. Knowing how close and comfortable Hattie and Paul are, I begin to throw in glances to him and ad lib comments to give us dialogue, and more importantly, an ongoing connection. As I do this, an accent sort of came to me. Hattie now has a slight southern accent.

For a few of the Shakespearean "Shrew" scenes I sing only while the chorus dances. I observe how Steph works with the non-dancers. Her process includes so much patience; it really puts me in awe of her. She really excels at choreographing on the spot, and he never allows "getting stuck" or a mental block to stop her process. She just comes back to that spot later and fills it in when it comes to her. That is a really large challenge of mine when choreographing, and I choose not to choreograph if I can help it. The movement is always so scene appropriate and perfect, and more than anything she creates dance that looks good on anyone and everyone, dancers and non-dancers alike. She is so talented yet completely easy going.

January 23, 2010

I was at recruitment for Alpha Phi and was so happy. I was the speaker for this very special last day, preference day, and I was also selected to sing the coveted duet that two seniors do every year. The day had gone really well and all of the tradition and ritual of Alpha Phi is so special to me, I felt honored to play such a large part in this day. I had emailed my conflicts to the stage manager like I was supposed to ahead of time, knowing I would be occupied with recruitment today and having to miss the majority of a rehearsal. It had been cleared and I didn't think anything of it.

Then I checked my cell phone only to receive a really upset message from my director Diane. She apparently had not been told by the SM that I would not be there that day and had planned to work on the beginning of Act I, the act where the majority of my scenes are.

I felt so entirely embarrassed. My face felt hot and my stomach felt absolutely sick. This situation is uncharacteristic of me and I didn't know what had happened. There had been such a large miscommunication, all I could think of was how my absence made me seem so unprofessional and flakey because Diane had not known ahead of time. I ran to rehearsal right away.

I jump into the scene they are currently working on and wait for a break to talk to Diane alone. I apologize profusely, saying there had been a misunderstanding because I though my absence had been okay'd. She apologized too for being so upset on the message, but reminded me this is a class that I receive credit for. Completely aware of this, I emphasize that this was the only rehearsal I would be missing.

I had been on a high from being able to sing and speak at rush, especially since I am able to do those things so successfully because of my involvement in theater and my

performance experience. Happy to have cleared the air and apologized to my Director for the inconvenience, I jump into the "Cantiamo" scene. This was the first run of the first act, and it is clear there is a long way to go. Everything needs developing. I must ask myself, where can I fill the space while still maintaining my character/behaviors/relationships? It proves to be the time to continue to delve deeper, or as we said in rehearsal, "keep on keepin' on with it."

January 31, 2010

Today was a complete run through of Act II. The act opens with the dance number "Too Darn Hot," and it felt basically like just a Hot mess. We are used to feeding off the energy of the sound of a full orchestra on the cd recording. Today we just had the piano, and it truly affected our execution. Spacing was terrible, and the whole thing just felt rough. I feel like Stephanie needs to address a lot of little things within the dance, like specifics and nuances, and really go through count by count and clarify many of the steps. Details have been lost in the rehearsal process and I can feel that we are not dancing as a unit. Diane said our scenes were losing the sense of reality because we are anticipating lines and action, clearly illustrating that we know what is going to happen next.

I give myself the homework of studying Act I more order of scenes, entrances and exits in the blocking, etc.) especially since I missed the run through last Sunday. I receive the note of needing to wait a beat before looking up center for Kate during the "Pavane" number.

February 2, 2010

Tonight we ran through Act I again. In the opening, I need to pick up the tempo of the first verse after my entrance to give the feeling of excitement and urgency. Also, I have a bad habit of singing when it is supposed to be just the men. When I see Gwen, I need to give more enthusiasm as I run to greet her, not like I expected her to walk in at that moment.

I had a lot of challenges being fully committed today. I am extremely tired and have low energy. I somewhat kept to myself more today. I was very happy when Steph began to clean "Too Darn Hot" though! Yay! I had become irritated and slightly discouraged that it was looking so messy and unclear.

I had a lot of notes for this run, including:
Talk with Lilli before the big belt section of the opening
Loosen up in opening, my hands and arms seem stiff
I'm too frozen, need energy
Emphasize the word SHOW in the first verse
Signal to Daphne for Lilli's chair
Add line about the roses- "Flowers Ms Lilli"
Second entrance- "Got some more flowers here, except this time, I bet they're from Fred!"
Spacing needs to move more upstage for "KMK" act I finale

February 4, 2010

Today, I was given the note that I need to avoid looking down when I partner dance with Paul at the beginning of TDH. I find this kind of ironic, because earlier in jazz today when Mike Esperanza was guest teaching, I was given the exact same correction. Obviously, it's a bad habit I revert to when uncomfortable with the movement situation. I need to make the connection, whether it's a camera in jazz or the audience for this musical.

Another note I got today was more acting related for the leaving scene. I need to find a way to feel sympathy for Fred, understand the sadness that exists in Lilli's decision to leave the theater. I must give more of an indication that I really tried to get her to stay because I truly understand and root for her relationship with Fred.

February 7, 2010

This was our first complete run through of the entire show... and it felt terrible. There was literally no energy in the cast. It was just a tough run. In each scene, we were just going through the motions. People were not connecting on stage and it clearly showed. We are all tired, but it is selfish and unprofessional to then taint the entire run through because one or all of us is tired. I was guilty of it too, I just wasn't "feeling" it but I understand that choices like this are the things that get young performers fired.

I did however fix my scene with Fred and Lilli. That was a personal triumph to have a break through acting moment because oftentimes I am not very confident with my acting; I rely more on my singing and dancing abilities. I need to work on my diction and volume, thus making my scenes louder and clearer. I also need more urgency in my acting delivery, because right now it is far too casual when I enter Lillie's dressing room. For the Shakespeare scenes, I need to differentiate my "Shrew" character from Hattie. They are still too similar and it isn't coming across to the audience (Diane.)

To help more clearly define our characters while on stage, Diane asks us a series of questions to cultivate intention. What does my character want? Why do I do what I do? When I am leaving the stage, where am I going? What is my schedule like? Who am I looking forward to seeing? Who would I like to avoid having contact with? All of these questions really begin to help me to hone in on the focus of Hattie. And above all, we must remember to utilize all of our senses. Right now, Diane says we just look bored. Awful!

February 10, 2010

I was not emotionally present today. Today is the four-year anniversary of a friend's death. This day is always extremely difficult for me, and I have the tendency of shutting down. It's such a challenge. I let the sadness of the day negatively affect my effort and performance in the most unprofessional fashion. I'm feeling really guilty now for being selfish at rehearsal because our time is so valuable. But even still, it's really

difficult for me to not be upset today. Unfortunately, Steph chastised us all for our low energy and somewhat bad attitudes. I absolutely need to step up my game.

We spent two hours cleaning TDH and it was extremely frustrating, especially since I recognize that I didn't have much patience to begin with today. Also, it's difficult to bite my tongue when I know I'm doing something right and some of my cast mates tell me I'm wrong. They also have a greater tendency to not apply corrections, thus making the same mistake numerous times before fixing it. I think these things considerably worsened my mood. Tomorrow we will be working with costume changes, and we are informed that we will be doing a short preview on February 21. That means a real audience! Exciting!

February 14, 2010

Happy Valentine's Day! And here we are, rehearsal! Even still, after all this time and tedious work, it still feels so fun to me and there are few places I would rather be. We open in just a few short weeks, and I am so thrilled. I love my cast, my directors, my choreographer, and the whole process continually teaches me more about delivering at the professional level. I find it difficult to accurately express how much being in this show means to me. Some notes for this rehearsal:

At the end of the number, don't break character or energy
Fight against the urge to give in to that "I'm done" feeling when a song ends
Same with entrances and exits; keep intention, make the audience watch you
Keep entrances upstage to keep the power
Talk louder
Stay truthful to the fact that the audience is out there
Say "Roses" as soon as I come out
Run in and out of scenes in Act I- urgency!
At the key switch, move center, center

February 28, 2010

THE LAST REHEARSAL! We open next Thursday, and the past two weeks have been nothing but a whirlwind of dress rehearsals, choreography cleaning, late nights, laughs, and committed hard work. With each run, we find something new in the scenes that keep the action alive. Also, I can tell that everyone is so clear on his or her character now that we feel confident in taking some liberties with the dialogue. By truly understanding our characters, we now own them and can really come into our own. Preview day went really well, even though we didn't have all of our costumes yet. Performance wise, it was great! I can't wait to open and have a real audience in the house. I think the show is hilarious and charming, and Diane and Karl made some really intelligent changes to the show that only enhance it (switching songs, creative blocking, etc.)

I can tell how I have personally grown in performance throughout this process. I feel much more confident in my acting now, thanks to all the tools and feedback provided

by Diane. She is truly one of the best directors I have ever worked with. I have also never felt more prepared for an opening. What a testament to her method! My singing is better and I've challenged my voice in this role to do things I never believed I could do, and I feel such a strong sense of accomplishment. The dancing is pure fun, and it's honestly what I think of the least because it is my safe place, my comfort zone, my old and familiar friend.

Because I am so comfortable with dancing in TDH, I still attempt to push myself to analyze my persona within the number. How would Hattie dance? Is she excited to dance with Paul? Is she reluctant because she knows there are things to be done? Does she stay uptight or become playful? Where can I stand with my hands on my hips? It is this attention to detail that keeps me consistent with the character I have worked so hard to establish. These kinds of decisions also leave room for play, keeping the number fresh every time I do it because I can alter my choices for that run. It also makes it so much FUN because though the choreography is set, there are still some surprises to be had.

March 4, 2010

Tonight the words are real- Another Op'nin of Another Show! I am beyond excited to open the show. The work is done, and now the show is completely ours. The cast works as one and as cliché as it sounds, it really is our time to shine. This journey has reignited my love for and commitment to musical theater. I have learned how to take performance into my own hands, to truly delve deep into a place of understanding of what I am broadcasting to the audience. The development of character has been so crucial to the musical that I recognize the same process is so applicable to dance. No one needs to know exactly who are what my character is, but they need to be able to discern that there is something deeper going on in my head that is driving my performance.

I'm off to the theater now and can't hardly wait. I feel the nerves in my stomach but also the joy and anticipation of what is to come. Performance is the payment for rehearsal, what makes it all worth it. I am about to truly come alive when I step on that stage and sing my first line. Away we go!

The Strengths and Challenges

Strengths and Challenges

Lunar River

As a Technical dancer, I bring the ability to recreate movement with accuracy and attention to detail. Being in Modern V, I am at the level where I have experienced partnering, inversions, and complex phrase work. I learn choreography quickly and am quite successful at retaining that information. I am a dancer with a noticeable foundation in ballet technique, and the past three years I've spent much time devoted to developing my modern technique as well. I am a strong, reliable partner and am consistent in executing lifts and weight sharing.

As a Performer, I bring lots of experience. I am an invested performer who puts the audience first in my work. My world completely changes when I feel the lights hit me and the music begins. I transform, and am submerged in a world created by my movement. I give everything I have each time I perform, holding nothing back for the "next time". It is my favorite thing to do. I pride myself on being a dancer that can always be counted on to deliver an infallible performance emotionally, no matter what my body does.

My fears and uncertainties for this work are numerous. I fear I will be disconnected by the abstraction of this piece. I tend to feel uncomfortable and unsure when I find a dance to be significantly less literal. I struggle with meaning within modern dance, especially when it removes me from the familiarity of my comfort zone. Also, though I consider myself technically strong, I find I doubt myself in modern because it is a really difficult genre of dance for me. Modern concert dance challenges me as I personally feel that a lot of the choreography calls for an internal experience. I do not always know how to bring that focus outward for the audience to encounter. Where is the balance between the two? How will I find significant meaning in this dance to form an authentic performance? Dancing outside on a specific landmark also proves challenging. I have never done this before, so I must adapt to the elements, alien surfaces, and space restraints. My fears, challenges, and questions thus provide plentiful goals for my participation in Lunar River.

Strengths and Challenges

Kiss Me Kate

As a technical dancer, I offer a lot to *Kiss Me Kate*. I am the only dance major in the cast, and one of the few cast members who studies dance regularly and rigorously. I have an extremely prevalent background in jazz and ballet. These styles are the basis for musical theater movement. I am extremely comfortable with the musical theater dance style and execute all choreography with precision and accuracy.

As a performer, I believe I truly thrive in the musical theater genre. I think of myself as a good performer overall, but Broadway-style dance really allows me to go deep into a character and a situation. By singing at the same time, I feel the movement serve a greater purpose. The character sings and dances in this manner because feelings and emotions are too immense to be conveyed in spoken word. I am so comfortable when I perform musical theater, and I know it must show. I understand the process before performance, and this process of learning lines, blocking, and character background in congruence to choreography all act to define purpose and intention in each scene.

My fears for this work concern my acting ability. I have acted in many shows before, but I do not study it as thoroughly or intensely as the rest of my cast- almost all theater majors. It makes me self-conscious about my line delivery. I initially find it challenging to separate myself from my character. I'm afraid I won't be able to differentiate my default habits from the mannerisms more appropriate to my character.

My challenges extend beyond acting. My role has some really difficult and demanding singing parts, and I am very apprehensive about being able to hit many notes. Hitting these notes once is not enough; I need to come to the place vocally where I can sing the right notes, on pitch, for every single show. It's very daunting! I have a feeling that an emotional challenge will be remaining patient and understanding when we work on choreography. I will probably want to move a lot faster than would be beneficial to my cast mates. I hope to be understanding and helpful in these situations.

My goals for this project are to treat this musical like a professional show rather than a college one. I want to hold myself to the utmost standard of work ethic, dedication, and performance. I want to be incredibly consistent during the run of the musical, and aim to never have a "bad show." I want to improve my acting tremendously through the rehearsal process. I aim to build close relationships on stage and off. Finally, my goal is to enjoy my work on this show and not take ANY it for granted. Far too often, I am not present enough in the moment because I am thinking of the thousands of other things I need to accomplish. I really want to dive fully into *Kiss Me Kate*, especially since it will be the last performance of my college career.

Interviews
And
Great Performers

Danielle Burdick- Performer's Interview

Name (Optional): CAMERON M. WARE, Theater Major

Thank you for participating in my senior thesis. Please answer openly, honestly, and to the best of your ability. Use the back for more room if necessary.

1. Why do you perform? What drives you? Why do you like it?

I perform, for the most part, to get better each time, to learn something more so that I can (cliche) give more to the people watching

2. Do you have any pre-performance rituals to prepare mentally, physically or both?

Yes! "Pre-show" playlist on the iPod + before I go on...
the "sign of the cross", but my performance idols: Sidney (Porter) (in the name of), Celredon, Mikhail Baryshnikov (of).

3. At what point in the rehearsal process would you say that you begin to attend to performance?

(Intention, character, focus, persona, etc) I try to right away... but every thing usually kicks in when the script is gone and everything begins to stay in my body.

4. Does this approach (question 3) change depending on the dance/show/genre? Why or why not?

Yes. Most times, things need more on the "process" end. If I'm not ready to "be fully in it", I shy away from it.

5. How do you keep a performance new and authentic when you've done the same show multiple times?

It's, for me, all about responding to the rest of your ensemble. New energy comes from everyone being alive + fresh

6. How important is it to you/your performance to create a specific character within the movement?

If so, how do you develop this character?

Very important. Specificity is key.
The middle is boring - playing to one or at times both extremes is what makes a performance interesting.

7. How do you typically connect with the audience in performance? What if the work calls you to be more internal- then what?

Care. Care. Care. If something is dramatic, it's not about you crying, it's about getting them to cry - subtleties and relating on a humane level ~~not~~ is powerful.

8. When watching others perform, what captures your attention? What proves effective to you as an audience member? What moves you?

Execution. Attention to detail; always reacting and having a say in how a scene goes... (lives or not). Ineffable stage presence is what captures the eye.

Danielle Burdick- Performer's Interview

Name (Optional): Heather Ursulum

Thank you for participating in my senior thesis. Please answer openly, honestly, and to the best of your ability. Use the back for more room if necessary.

1. Why do you perform? What drives you? Why do you like it?

I perform for the thrill of being on stage & pushing through the performance aspect of dance & its challenges. The motivation to be a better dancer drives me. & the possibilities of what if, into reality is mind opening.

2. Do you have any pre-performance rituals to prepare mentally, physically or both?

Usually before I go on stage, I need to jump around & get my blood pumping & energy up. For more emotionally connected pieces I take a huge deep breath & exhale as I step on the stage.

3. At what point in the rehearsal process would you say that you begin to attend to performance? (Intention, character, focus, persona, etc)

I tune into the performance mode once I get the choreography the sooner I tune into the intention the more I can connect w/ the choreography.

4. Does this approach (question 3) change depending on the dance/show/genre? Why or why not?

Yes, if it's with a genre I am most comfortable in I feel that my character & intention can be developed sooner in the rehearsal / class process.

5. How do you keep a performance new and authentic when you've done the same show multiple times?

I try to take on a different perspective each show & try not to ~~recreate~~ repeat the same show as the previous, but to explore something new each show.

6. How important is it to you/your performance to create a specific character within the movement?

If so, how do you develop this character?

It is very important for me to create a specific character. I try to create a scenario that I can connect to w/ the song / movement to determine what type of character I need to be. If the song is about the blues, I can relate to a ->

7. How do you typically connect with the audience in performance? What if the work calls you to be more internal- then what?

I connect people through eye contact, I have been more confident in actually looking at people in the eyes. If the work is internal, I try to project my movements to be read past the 4 walls.

8. When watching others perform, what captures your attention? What proves effective to you as an audience member? What moves you?

What captures me is the energy that the performer gives to the audience. Not the fake energy, but the dancers that give a real reaction to the intention / purpose of the piece. Also, the details in technique & movement execution captures my eye. Clarity in movement & intention is most effective.

Danielle Burdick- Performer's Interview

Name (Optional): Felicia Kelley

Thank you for participating in my senior thesis. Please answer openly, honestly, and to the best of your ability. Use the back for more room if necessary.

1. Why do you perform? What drives you? Why do you like it?

I perform because it is ~~one~~ a place and time that I can truly say mind, body and spirit exist as one unit in the present moment. The shared energy of those dancing with you & those watching you is so exciting to feel. Sometimes you can ~~lose~~ your heart on stage and although it's so internal, everyone knows.

2. Do you have any pre-performance rituals to prepare mentally, physically or both?

Before performing I have to quiet my mind and get into the attitude that ~~that~~ ^{allows me to} connect with those I am dancing with as well as the audience. I ALWAYS do core work just before I go on stage (crunches, planks, I usually do a full body "shake out" or wiggle to loosen up ^{and tension produced from performance anxiety}).

3. At what point in the rehearsal process would you say that you begin to attend to performance?

(Intention, character, focus, persona, etc)

Many times a choreographer will initiate the process of attending to character and persona - I guess that means I should start working on that sooner. If I see that they are going in a specific direction with the intention of the work as soon as they begin developing movement I will attempt to play with what I see them doing. (Can't be bad)

4. Does this approach (question 3) change depending on the dance/show/genre? Why or why not?

Yes, definitely! Depending on the mood of the dance (if the choreographer reveals it during the learning process) I will learn ~~in~~ the movement in that style.

5. How do you keep a performance new and authentic when you've done the same show multiple times?

Each time I think about the choices I made in the previous run and how I can do things ~~the~~ differently or better. Sometimes I play mental games with myself (e.g. "Tonight I will focus on connection with them, or projection, or ~~I~~ intention than I did last night. I also feel greatly from the audience's engagement/interest.

6. How important is it to you/your performance to create a specific character within the movement?

If so, how do you develop this character?

It is very important for me to develop an attitude and mood within a performance, such as angry and frustrated, gentle lover, or fierce diva. Most times I just think of these as extensions of myself like angry & frustrated Felicia, loving Felicia, or Felicia the Diva. I never think of them as being something that is outside of myself. I often take inspiration from characters that

7. How do you typically connect with the audience in performance? What if the work calls you to be

more internal- then what? I always try to find someone in the audience to connect with. ~~I~~ I can feel when someone is watching me, and when I get that feeling I move towards it and sometimes I feel as though I am performing only for that person because I am certain that their eyes are on me in that moment. I think focus has a lot to do with your connection.

8. When watching others perform, what captures your attention? What proves effective to you as an audience member? What moves you?

When watching others perform, I love to see a dancer that has complete mastery over their body. When I watch dancers that are fully investing in what they are doing. It gives me chills. I love the feeling I get when I am watching dance and I see something that makes me physically respond (by jumping or clapping or cheering). I love seeing them throw their arms up, clapping their hands.

Danielle Burdick- **Performer's Interview**

Name (Optional): Alex Crow

Thank you for participating in my senior thesis. Please answer openly, honestly, and to the best of your ability. Use the back for more room if necessary.

1. Why do you perform? What drives you? Why do you like it?

I have not gone more than six months without performing since I was three years old. For a while I performed because it was just what I did, but after the age of 11, and especially now, I perform to feel a deeply burning flame that lives in my heart.

2. Do you have any pre-performance rituals to prepare mentally, physically or both?

It changes each time I go into performance depending on my mood & physical condition, but it usually consists of at least an hour & a half of heating, stretching, mobilizing & then stabilizing the body which usually then puts my →

3. At what point in the rehearsal process would you say that you begin to attend to performance?

(Intention, character, focus, persona, etc)

Once I feel like I have the movement a bit under my belt, I then start to think about dynamic, mood, speed, ferocity etc., which then aids me in both the performance & the body. Ideally the discoveries made.

4. Does this approach (question 3) change depending on the dance/show/genre? Why or why not?

I think it is ALWAYS important to reflect upon your intention the sooner the better.

5. How do you keep a performance new and authentic when you've done the same show multiple times?

I remind myself that each day is brand new, no matter how similar my surroundings feel. There is ALWAYS something to learn, to experience, to discover.

6. How important is it to you/your performance to create a specific character within the movement?

If so, how do you develop this character?

I try to work with the movement and the vision of the choreographer in COLLABORATION with my own body, experiences, history and ideas. I do not pretend to be anyone other than myself.

7. How do you typically connect with the audience in performance? What if the work calls you to be more internal- then what?

I hope to connect with the audience however it is intended. If the vision of the dance maker is to make the audience feel isolated, or ignored, or loved, I do whatever it takes to make that happen.

8. When watching others perform, what captures your attention? What proves effective to you as an audience member? What moves you?

I am moved by performers that take me in their world and let me experience what THEY are experiencing... this is true POWER!

Danielle Burdick- Performer's Interview

Name (Optional):

Michelle Ortiz - Theater Major

Thank you for participating in my senior thesis. Please answer openly, honestly, and to the best of your ability. Use the back for more room if necessary.

1. Why do you perform? What drives you? Why do you like it?

Performing (acting) is one of the few things that gives back so generously because it is shared with an audience. No matter the genre, artists have the innate need to perform to share.

2. Do you have any pre-performance rituals to prepare mentally, physically or both?

I love playing party music and getting my body moving backstage. Also, the best energy comes from shouting in a circle with my cast.

3. At what point in the rehearsal process would you say that you begin to attend to performance?

(Intention, character, focus, persona, etc)

Immediately! As soon as I am cast in a role, the work starts right away to develop and become connected to my character. It can take weeks to fully create an authentic persona.

4. Does this approach (question 3) change depending on the dance/show/genre? Why or why not?

I don't believe so. You have to find what helps you invest in the work as a performer. When you do, I think that process can apply to all shows.

5. How do you keep a performance new and authentic when you've done the same show multiple times?

I ~~don't~~ treat each moment on stage as if it is happening to me for the first time. This allows for nuances or varying action that really can surprise me. I also remember it's the audience's 1st time.

6. How important is it to you/your performance to create a specific character within the movement?

If so, how do you develop this character?

Un-always! It seems obvious for acting, but even when I'm asked to dance in a show I dance as my character to remain "in" the performance and stay connected.

7. How do you typically connect with the audience in performance? What if the work calls you to be more internal- then what?

It's always about the audience. They are number one. Performing must be unselfish. If it's internal, I don't shut them out. I still invite them in to my emotion - just in a less obvious way.

8. When watching others perform, what captures your attention? What proves effective to you as an audience member? What moves you?

I'm captured by performers who live it, not act it. I'm also drawn to those who clearly love what they are doing.

Performer's Interview
Professor Patrick Damon Rago

1. Why do you perform? What drives you? Why do you like it?

I love the adrenaline and the rush. I enjoy telling stories and demonstrating something I am good at.

2. Do you have any pre-performance rituals to prepare mentally, physically, or both?

I have a light meal about 4 hours prior to curtain, and don't eat again until after. I get to the theatre early and sit in the house for about 30 minutes watching the show unfold on the empty stage. If possible, I sweep the stage. I find the mundane task of sweeping to be very calming.

3. At what point in the rehearsal process would you say that you begin to attend to performance? (intention, character, focus, persona, etc.)

From the beginning. Every rehearsal is about the performance for me.

4. Does this approach (question 3) change depending on the dance/show/genre? Why or why not?

No. I never doubt my ability to learn steps. I put most of my effort into performance. Really the choreography is not mine, I let someone else worry about that. I only control what I do with it.

5. How do you keep a performance new and authentic when you've done the same show multiple times?

Try something new each night. Especially when it's a solo. In group work, try to SEE something new each night.

6. How important is it to you/your performance to create a specific character within the movement? If so, how do you develop this character?

Always develop a character. Why am I here, who are my partners, what is our relationship. How does it evolve over time. Just like a friendship or relationship off the stage.

7. How do you typically connect with the audience in performance? What if the work calls you to be more internal- then what?

I look at them. I try to break the fourth wall with my focus. I smile (not cheesy, but

authentically) and let them see into my humanity, rather than just my technique.

8. When watching others perform, what captures your attention? What proves effective to you as an audience member? What moves you?

People who I perceive as having a real moment up there, not just going through steps. "Dance robots" don't interest me. I am drawn to the breathers. Also to the dancers I witness really seeing one another.

June 8th, 2006

Gene Kelly

Anatomy of a Dancer



I didn't want to move or act like a rich man. I wanted to dance in a pair of jeans. I wanted to dance like the man in the streets.

—Gene Kelly

Timeless, effortless, elegant and indelible as the 50th anniversary of *Singin' in the Rain* approaches, Gene Kelly's body of work still thrives and still thrills. With films that also include *An American in Paris*, *Summer Stock*, *On the Town* and *Brigadoon*, Kelly revived the movie musical and redefined dance on screen, bringing with him an inspired sensibility and an original vitality. His choreography and his performances were relaxed but compelling, innovative but highly accessible and, ultimately, magical. He endeared himself to audiences and had a profound, eternal impact on the craft. Among the most beloved stars of Hollywood's golden age, Kelly's career remains one of the most surprising.

Solely responsible for creating a new approach to film musicals as performer, as choreographer and as director Kelly's story has never been fully told. A creative genius fueled by single-mindedness, a volatile temper and narcissism, his need for perfection was uncompromising. A lasting influence in the worlds of film and dance, his first major film success came at the age of thirty and a short ten years later, he had made his final hit film.

At odds with MGM throughout his time there, Kelly fought to expand the concept and reach of motion picture musicals, always keenly aware that he was beginning his film career well past his prime as a dancer. By the mid-1950s, Kelly found himself at loose ends the genre he helped master now over a victim of changing musical tastes and economic restrictions. *Gene Kelly: Anatomy of a Dancer* offers a far more incisive view of the graceful and charming, beloved entertainer than that which the world has come to know.

Born in 1912 into a large middle-class Irish family in Pittsburgh, Kelly's father was a traveling record salesman and his mother was possessed with a formidable determination to expose her children to the arts. By his teenage years, Gene and his brother Fred took over a failing dance school with their mother and their father slid deeper into alcoholism. After choreographing local shows and playing nightclubs with Fred, by 1938 Kelly felt he was good enough to buy a one-way ticket to New York City and eventually won the lead role in the original Broadway production of *Pal Joey*.

Seeing him on stage, MGM head Louis B. Mayer assured Kelly that the studio would like to sign him without so much as a screen test but, through a series of miscommunications, a screen test is requested and Kelly refused. Writing an acerbic letter to Mayer accusing him of duplicity, Kelly turned down the counteroffer and set the stage for a lifetime of acrimony between the two men. Ironically, Kelly was put under contract at Selznick International by Mayer's son-in-law David O. Selznick, who had no interest in producing musicals and thought Kelly could exist purely as a dramatic actor. With no roles forthcoming, Kelly was loaned out to MGM to co-star with Judy Garland in *For Me and My Gal*. The film was a hit and Selznick subsequently sold the actor and his contract to MGM.

A series of mediocre roles followed and it was not until Kelly was loaned out to Columbia for 1944's *Cover Girl*, with Rita Hayworth, that he became firmly established as a star. His landmark "alter ego" sequence, in which he partnered with himself, brought film dance to a new level of special effects. With Stanley Donen as his assistant, Kelly created a sense of the psychological and integrated story telling never before seen in a Hollywood musical. Realizing what they had, MGM refused to ever loan him out again, ruining Kelly's opportunity to star in the film versions of *Guys and Dolls*, *Pal Joey* and even *Sunset Boulevard*. Back with producer Arthur Freed at MGM, Kelly continued his innovative approach to material by placing himself in a cartoon environment to dance with Jerry the Mouse in *Anchor's Aweigh* yet

another musical first.

During his marriage to the actress Betsy Blair, Kelly was radicalized and the couple became well known for their liberal politics. In 1947, when the Carpenters Union went on strike and the Hollywood studios were looking for an intermediary to intervene on their behalf, Kelly was chosen much to everyone's surprise. He traveled back and forth from Culver City to union headquarters in Chicago for two months, mediating a strike that was costing the studios dearly. When a settlement was finally reached, Kelly was shocked to learn that the studios felt it was unfair and that they had been cheated by his siding with the strikers. Naively and genuinely trying to help and unaware of unstated expectations, underhanded tactics, and slush funds Kelly's efforts only resulted in further exacerbating his relationship with Louis B. Mayer.

As the Blacklist Era began, Kelly along with Humphrey Bogart, John Huston, Danny Kaye, and others joined the Committee for the First Amendment. Hoping to diffuse the rising situation in Washington, DC, the group created a kind of whistle-stop national tour to present their views to the public prior to their command performance before the House Un-American Activities Committee. Their efforts and press conference deteriorated into a fiasco and forced many of the stars to return to Hollywood and focus more on personal damage control than on their original idealistic intent.

More mediocre roles in "revue" films followed and Kelly's frustrations mounted. He was, however, able to continue refining and showcasing his unique appeal and approach to new material with standout numbers in *The Pirate* and *Words and Music*, among other films. Determined from the start to differentiate himself from Fred Astaire, Kelly concerned himself with incorporating less ballroom dancing and more distinctly American athleticism into his choreography. *Easter Parade* and the chance to co-star with Judy Garland would have been Kelly's opportunity to get away from what he considered substandard fare. But, in a show of bravado in his own backyard, Kelly broke his ankle during one of his infamously competitive volley ball games and, ironically, had to turn the film over to Fred Astaire.

Finally, Kelly and Stanley Donen were assigned their own film to co-direct 1949's *On the Town*. In just five days of shooting selected sequences, they opened up the genre as no one had ever done before, creating another first a musical film shot on location. Followed by his two masterworks, *An American in Paris*, with its 17-minute ballet sequence, and *Singin' in the Rain*, Kelly achieved icon status at the age of forty. In 1951, he was awarded a special Oscar for *An American in Paris* for his "extreme versatility as an actor, singer, director and dancer, but specifically for his brilliant achievement in the art of choreography."

And then the shift began. The musical era, as well as the Freed unit at MGM, wind to a close and Kelly's last productions, including *Brigadoon* and the ambitious *It's Always Fair Weather*, failed to appeal to either critics or the public. The latter film also brought a bitter end to his partnership with Stanley Donen. The two had made history together in their three previous films the only successful directorial collaboration in Hollywood, before or since. But professional and personal conflict lead to the breakup, including the fact that Donen's wife, Jeanne Coyne, had fallen in love with Kelly. With Kelly's own marriage to Betsy Blair in dissolution, both couples divorced and Kelly eventually married Coyne in 1960.

Small roles and directing jobs followed. Professional highlights included the Broadway musical "Flower Drum Song" and an original ballet he created for the Paris Opera. In the late 1950s, the television show OMNIBUS invited Kelly to create a documentary about the relationship between dance and athletics *Dancing: A Man's Game* is considered one of the classic treasures from television's golden age. However, the hit Kelly so badly craved and needed as director of the film *Hello Dolly*, eluded him, unable to compete in a market that now included such movies as *Midnight Cowboy* and *Easy Rider*.

Jeanne Coyne died of leukemia in 1973, leaving Kelly to raise their two young children alone. In his determination to be a better father than he had been to his first daughter, Kelly refused all work that would take him away from Los Angeles, including the offer to direct the film *Cabaret* in Munich. He tried series television, guest appearances, children's records and became a frequent advisor to younger filmmakers who were hoping to resurrect the movie musical. At his death in 1996, it was said of Kelly, "Just as he confirmed his place as one of the most important talents ever to work in film, he went downhill so fast you hardly saw him go."

Yet, the potency of Kelly's gifts, his remarkable achievements in dance and choreography and the creativity and charisma with which he exploded in a handful of films continues to endure and to inform. Gene Kelly's final filmed words are from 1994's *That's Entertainment III* quoting Irving Berlin, he remarked: "The song has ended, but the melody lingers on." And, so too has Kelly himself. He was number 15 on AFI's millennium list of most popular actors and *Singin' in the Rain* has been voted the singular most popular movie musical of all time.

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Cyd's Biography

Beautiful Dynamite

If the great Hollywood musical had been a wondrous, gaudy, but inevitably finite fireworks display, then Cyd Charisse was certainly its glittering grand finale. Cyd was like that one last majestic burst across a shimmering sky leaving us all breathless. The woman that Fred Astaire once described as "beautiful dynamite" was truly an explosion of talent and glamour. Her image remains timeless and genre defying. Was she a dancer or an actress? Was she a beauty queen or a gifted athlete? The answer of course is yes! She is all that and so much more.

While Cyd is universally known for having perhaps the most celebrated set of legs in Hollywood history, it's her body of work that includes many of the quintessential musical numbers ever filmed. One of her best is the "Broadway Melody Ballet" sequence with partner Gene Kelly in MGM's 1952 classic "Singin' In The Rain." Her numerous big screen pairings with both Kelly and Astaire are now considered industry benchmarks. No matter who the partner, when Cyd is in front of the camera, she is the essence of strength and dignity. She coolly projected power and strength while somehow remaining completely feminine.



The last place one would expect a girl with the exotic presence of Cyd Charisse to have come from is Amarillo, Texas. When she entered the world as Tula Ellice Finklea it may have seemed a long shot that one day her glamorous image would grace the covers of Life, Newsweek, Look, and every conceivable movie magazine on the world's newsstands. But luckily for us Cyd's father loved the ballet and encouraged his daughter to dance. And dance she did. She developed a tenacious work ethic and eventually jettied her way into the respected Ballet Russe at the age of fourteen. Little Miss Finklea soon appeared in that company's program as Felia Sidorova, a euro-ized combination of her last name and her nickname "Sid". While traveling the world and growing up in a tutu, she was still an arabesque or two away from finding her true calling.

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Cyd's Biography

From Toe Shoes To Silk Stockings

After returning to Texas to be near her ailing father who soon passed away, Cyd found herself studying dance in Los Angeles with her future husband Nico Charisse. Although their marriage was a short one it was Nico who gave Cyd her unforgettable last name. She appeared in small roles in the 1943 films "Mission To Moscow" and "Something To Shout About" as Lily Norwood, but when MGM signed her in 1945 they smartly adjusted the nickname from Sid to Cyd. Her new name seemed to perfectly match her fluid beauty and the stage was set for stardom.



From the late 1940's through the end of the following decade Cyd Charisse became one of MGM's most popular stars. She appeared first as a pure dancer but made the transition to a full-fledged actress with impressive box office appeal. Early highlights include the 1946 productions of "The Ziegfeld Follies" and "The Harvey Girls", the latter with superstar Judy Garland. Then came "Words and Music" and "East Side West Side." But it was, without a doubt, the final dance sequence in "Singin' In The Rain" that ingrained the name Cyd Charisse into the collective movie going consciousness. Her presence was provocative, decidedly modern and it left audiences clamoring for more.



Cyd's star sparkled and her dashing MGM studio mate Fred Astaire took notice. The man Cyd eventually called "the most perfect gentleman I have ever known," became her ultimate onscreen partner. In 1953 the film "The Band Wagon", directed by Vincente Minnelli, included two classic Astaire/Charisse numbers. The chemistry unleashed during the duo's "Dancing In The Dark" and "The Girl Hunt Ballet" sequences is nothing less than magnificent. Cyd again paired with leading man Gene Kelly in "Brigadoon" and "It's Always Fair Weather" and then returned to Astaire for the 1957 classic "Silk Stockings." When asked which dance legend she preferred to glide across celluloid with, Astaire or Kelly, she coyly replied, "It's like comparing apples and oranges. They're both delicious."

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Cyd's Biography

Something In The Way She Moves...

Watching Cyd Charisse dance can be a completely mesmerizing experience. Her movement is a constant flow, always balanced, never still. Swaying, sweeping, like a willowy branch in a building storm. Long and light, deceptively firm. She is always pleasing to the eye but needs no one's approval. It's as if nature's plan for her was to be an extension of its own artistic expression. There's just something in the way she moves...

"I never thought of myself as a 'Star', not even after I made my biggest films," says Cyd. "Perhaps that's because I am basically an introvert. I knew that I loved working, performing. What the public made of it was their business. I hoped that they liked me and admired my work, of course, but that pedestal they stuck me up on was insignificant in my view." One reason Cyd isn't dependent on that pedestal is the success of her life away from the soundstage. After a serious romance with millionaire Howard Hughes, she married the renowned singing star Tony Martin in 1948, and gave birth to Tony Jr. in 1950. It should be noted that Cyd was offered the lead opposite Gene Kelly in the Academy Award winning film "An American In Paris." She opted to have her and Tony's child instead. That's the kind of decision that someone not dependent on stardom is comfortable with.



Once the golden age of the Hollywood musical ended Cyd continued as a respected movie actress and television personality. She was nominated for an Emmy for her TV special "An Evening With Cyd Charisse." Her performance in the edgy 1962 film "Two Weeks In Another Town" with Kirk Douglas was also outstanding. That same year Cyd experienced the heartbreak of working with Marilyn Monroe on her last film "Something's Got To Give" which ceased production in midstream shortly before Monroe's death and was never finished. On the brighter side, in 1964 Cyd and husband Tony launched a successful nightclub act that allowed the couple to stay close to their fans and each other. Their industry trend defying marriage has now lasted over 50 years. Now that's Amoré!

On December 15th, 2000 Cyd was presented with the very first Nijinsky award from Princess Caroline in Monaco for her lifelong contributions to the world of dance. I'll bet the great Nijinsky himself might have enjoyed dancing with Cyd. As Fred Astaire so aptly stated about his favorite partner Cyd Charisse, "When you've danced with her, you stay danced with."

by Jon Stebbins



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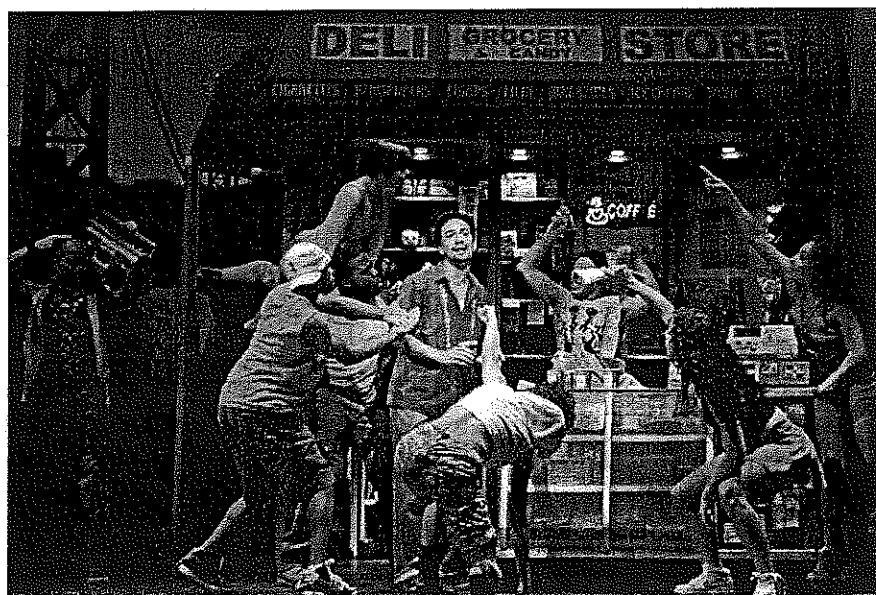
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 No Hipster Tyke-Rocker, Just the
King of All Tyke Rock

 VULTURE
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Terrence Howard Likes the Pain

Lin-Manuel Miranda of 'In the Heights' on No Longer Being in the Heights

3/7/08 at 2:30 PM [Comment](#)

Miranda and cast onstage.

Photo: Joan Marcus

It's been a heady year for 28-year-old Lin-Manuel Miranda. Around this time in 2007, *In the Heights* — the hip-hop- and salsa-infused musical about life in his hometown hood, Washington Heights, that he conceived while a student at Wesleyan — opened on a \$2.5 million budget at 37 Arts, with him in the lead. It elicited loving reviews and loud ovations from both Latino teens and white old-timers alike. Now the show's taking Broadway, opening tonight at the Richard Rodgers with a \$10 million budget, a retooled book and score, and high hopes that it can re-create the crossover appeal it found last year. Vulture talked to Miranda before a recent afternoon rehearsal and found that, despite spending the past year schmoozing with Stephen Schwartz and John Kander, he sounded like the same witty, no-bullshit Nueva Yorker that captured hearts last year.

So what's different about the show from last year's incarnation?

The only new lead we have is Carlos Gomez [who plays Kevin, the father of Nina, who's torn between the Heights and her new life at Stanford]. We've added four more people to the mix, a bigger ensemble, and more swings. Off Broadway, if more than three people were sick, we'd have to do a cut show. Sunday night we'll put in Javi [Munoz], one of my understudies, so I can watch the show and take some notes. I'll have to wear a disguise so the audience doesn't kill me for not

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being in it. Last year, I wasn't in it the night Raúl Esparza came.

Was he pissed?

No, we talked, and he loved the show. But it is my face on the poster. I got hit with a purse once by a woman who was angry I wasn't in it the night she came.

And now your budget is four times the size it was last time around. How has that changed things?

Off Broadway, I used my own belt for my own pants, and now I have a belt for every pair of pants [in the show], none of which are mine.

You've talked about some people criticizing the show for not showing enough gangs and drugs.

Yeah, one guy said to me, "I lived there and there was a lot of domestic violence." And I was like, "Maybe in your house." It was jarring for people who haven't spent time in Washington Heights to not see scenes like the one in *Shaft* — where the drug deal takes place in the Heights. But if I'd tried to put that in, I wouldn't have been honest with my experience there. That stuff existed, but it wasn't central to my upbringing.

And are you rolling around any new musical ideas?

I have an idea for a big musical that I won't be able to write for about another ten years because I'm not old enough.

Is it about being brokenhearted or something?

I could write about that tomorrow! No, it would take place in and around the Civil War. But I don't want to jump into another original musical right away, since I'm going to be in this show for a little while. I've been talking to Stephen Schwartz about working on a little thing.

Wow, you're really working with musical-theater royalty. Who else have you met?

John Kander's become a really good friend in this process and has been a big champion of the show. I got to meet Arthur Laurents a couple of months ago. And Stephen Flaherty, or Ahrens and Flaherty, who wrote *Ragtime*. And Jeanine Tesori [who composed *Thoroughly Modern Millie*]. I'm meeting all my heroes.

Do you still live in the Heights?

I was living in Inwood, and the rent practically doubled, so I said, "For this, I'll live in midtown," so now I live closer to the theater district. But my dream is to buy a place up in the Heights — I really miss my neighborhood, because my parents and my girlfriend still live there, so I'm uptown as much as possible. Down here I don't have a place where they'll press my ham and cheese in a toaster.

—Tim Murphy

FILED UNDER: CHAT ROOM, IN THE HEIGHTS, LIN-MANUEL MIRANDA, THEATER

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"YOU have to be either
hopelessly passionate,
or very stupid."

~ Inducted: 1993 ~

Biography: Twyla Tharp Dancer and Choreographer

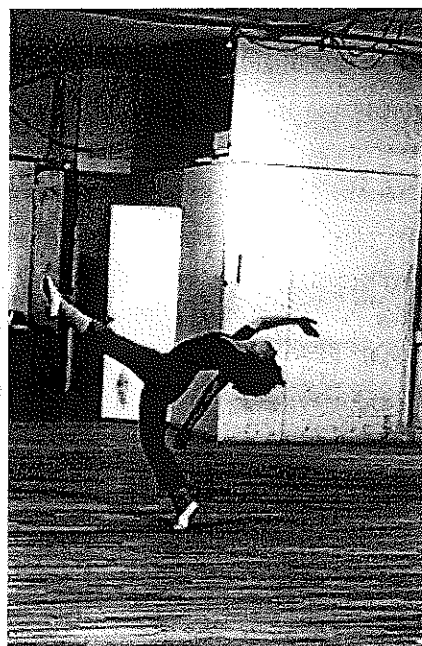
Twyla Tharp Date of birth: July 1, 1941

[Back to Twyla Tharp Biography](#)

Twyla Tharp was born in Portland, Indiana, but moved with her parents to Southern California when she was still a child. The Tharp family owned and operated a drive-in movie theater in Rialto, California, and Twyla attended school in nearby San Bernardino. Twyla's mother was a piano teacher who began to give Twyla piano lessons when she was only two. Twyla began dance classes at age four, and soon was studying every kind of dance available: ballet, tap, jazz, modern. Her mother was determined that she become accomplished in as many fields as possible and also had her take baton lessons, drum lessons, violin and viola lessons, classes in painting, shorthand, French and German.

Twyla Tharp left home for the first time to go to Pomona College, but after three semesters, she transferred to Barnard College in New York City. At Barnard, Tharp studied art history, but found her passion in the dance classes she took off campus. In New York, she was able to study at the American Ballet Theater school, and with most of the great masters of modern dance:

Martha Graham, Merce Cunningham, Paul Taylor and Erick Hawkins. She completed her art history degree, but she had already resolved to make a career in dance. Shortly after graduation in 1963, she joined the Paul Taylor Dance Company, but within two years, she left to start her own group, Twyla Tharp Dance. This company, originally composed of five women (two men were added in 1969), worked ceaselessly for five years, performing wherever they could, earning little or no money for their work.

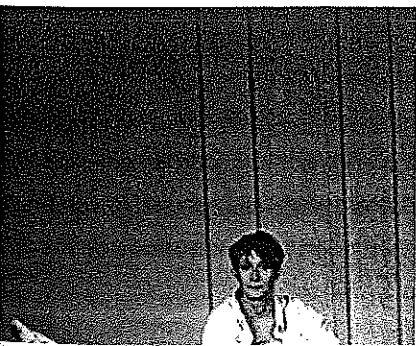




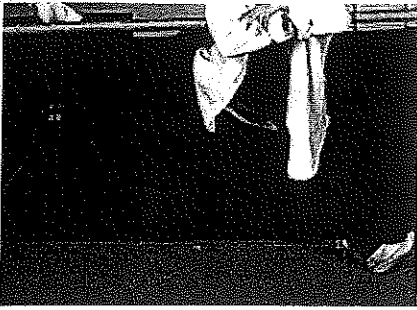
In the cultural ferment of New York in the 1960s, most young artists felt challenged to test the boundaries of their media. Twyla Tharp's work fused classical discipline and rigor with avant-garde iconoclasm, combining ballet technique with natural movements like running, walking and skipping. While modern dance had historically aspired to high seriousness and spirituality, Tharp's work was humorous and edgy. She worked less often with contemporary avant-garde music than with classical music, pop songs, a clicking metronome, or silence. Always, the choreography was dynamic, unpredictable and underpinned by an unusually thorough musical intelligence. This became apparent to critics and audiences alike with her 1971 piece, *The Fugue*. Her group was invited to participate in major dance festivals where works like *The Bix Pieces* and *Eight Jelly Rolls* grabbed audiences with their physical daring and deep roots in the history of jazz.

Twyla Tharp and many of her dancers were now invited to collaborate and perform with major ballet companies. The Joffrey Ballet premiered her *Deuce Coupe* (set to music by the Beach Boys), *As Time Goes By* and *Sue's Leg*. At American Ballet Theater, Mikhail Baryshnikov danced the lead role in Tharp's *Push Comes to Shove*, which juxtaposed variations by Mozart with rags by Scott Joplin. The Russian ballet star and the young American iconoclast were a powerful combination, and collaborated frequently in the following decades.

In 1979, she choreographed the dances for Milos Forman's film version of the '60s rock musical *Hair*. In the decades ahead, much of her work would appear on Broadway, beginning with an original Tharp production, *When We Were Very Young*, in 1980. The following year, she staged a full-length dance production, *The Catherine Wheel*, on Broadway, with music by David Byrne in his first venture as a composer outside of the rock band Talking Heads. She continued to work in film as well, staging dances for the films *Ragtime* and *Amadeus*, both directed by Forman, and *White Nights*, starring Baryshnikov and Gregory Hines. Her 1984 television production, *Baryshnikov by Tharp*, won three Emmy Awards, as well as a Director's Guild of America Award for her direction of the special. The following year, she directed and choreographed a stage production of the classic film musical *Singin' In the Rain*. The show enjoyed a solid run on Broadway and a highly successful national tour.



In the late 1980s, Tharp continued to create ballets at a slightly less hectic pace than before, while her past works became a staple of ballet companies around the world. In 1991, she reunited her company, Twyla Tharp Dance, with Baryshnikov joining the group in a program entitled *Cutting Up*. The work enjoyed one of the most successful tours in the history of contemporary dance. Twyla Tharp's autobiography, *Push Comes to Shove*, was published in 1992. In the same year, she received a MacArthur Fellowship, one of the so-called "genius



grants." At the time of her 1993 interview with the Academy of Achievement, she was preparing dances for the motion picture *I'll Do Anything*, directed by James L. Brooks. Although the project was originally conceived as a contemporary musical, the studio cut all musical number from the film before its release. Returning to the world of pure dance, Tharp created new works at a feverish pace for the rest of the decade. From 1999 to 2003, Twyla Tharp Dance toured the world to enormous popular and critical acclaim.

Tharp returned to Broadway in 2002 with an original dance musical, *Movin' Out*, built around the songs of Billy Joel. The songs were performed by a singer and pianist, accompanied by a rock band placed above the stage, while a company of dancers acted out a story of young people living through the tumultuous events of the 1960s and '70s. The show brought Tharp a host of honors, including the Tony Award. *Movin' Out* became Tharp's most popular creation to date, running for over three years on Broadway. A national company toured the United States for another three years and also made stops in Canada and Japan.



In 2003, Twyla Tharp published a second book, *The Creative Habit: Learn It and Use It For Life*, in which she shared life lessons from her own career and those of artists throughout the ages. The following year, her lifetime contribution to her country's culture was recognized with the National Medal of Arts, presented by President George W. Bush in a ceremony at the White House. In 2006, Tharp brought a second "jukebox musical" to Broadway, *The Times They Are a Changin'*, based on the songs of Bob Dylan. The show was less well received than *Movin' Out*, but Twyla Tharp's prodigious creative energies are far from exhausted. As of this writing, she has choreographed over 130 dances, apart from her work for Broadway, film and television. Every year, her pieces such as *Brahms Paganini*, *Nine Sinatra Songs* and *Waterbaby Bagatelles*, are performed by ballet

companies around the world. Her creative vision has had a pervasive influence on the work of younger choreographers and has permanently expanded the boundaries of contemporary dance.

This page last revised on Dec 06, 2007 13:39 PDT

Gwen Verdon

From Wikipedia, the free encyclopedia

Gwenyth Evelyn "Gwen" Verdon (January 13, 1925 – October 18, 2000) was one of Broadway's biggest stars during its "golden" era and beyond. She was an actress and dancer who won four Tony awards for her musical comedy performances. With flaming red hair and an endearing quaver in her voice, Verdon was a critically acclaimed dancer on Broadway in the 1950s and '60s. She is also strongly identified with her second husband, director-choreographer Bob Fosse, remembered as the dancer-collaborator-muse for whom he choreographed much of his work and as the guardian of his legacy after his death.

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- 2 Adult career
- 3 Personal life
- 4 Work
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Gwen Verdon

Born	Gwenyth Evelyn Verdon January 13, 1925 Culver City, California, U.S.
Died	October 18, 2000 (aged 75) Woodstock, Vermont, U.S.
Occupation	Actress, dancer
Years active	1936–2000
Spouse(s)	James Henaghan (1942–1947) Bob Fosse (1960–1987) (his death)

Early life and career

Verdon was born in Culver City, California, the second child of Gertrude Lilian (née Standring; October 24, 1896–October 16, 1956) and Joseph William Verdon (December 31, 1896–June 23, 1978), who were British immigrants to the United States by way of Canada.^[1] Her brother was William Farrell Verdon (August 1, 1923–June 10, 1991). The Verdon family could be described as "showpeople." Her father was an electrician at MGM Studios, and her mother was a former vaudevillian of the Denishawn dance troupe, as well as a dance teacher.^[2]

As a toddler, Gwen had rickets, which left her legs so badly misshapen she was called "Gimpy" by other children and spent her early years in orthopedic boots and rigid leg braces. Her mother put the three-year-old in dance classes. Further ballet training strengthened her legs and improved her carriage.

By the time she was six, the redhead was dancing on stage. She went on to study multiple dance forms, ranging from tap, jazz, ballroom and flamenco to Balinese. She even added juggling to her repertoire. At age 11, she appeared as a solo ballerina in the musical romance film *The King Steps Out* (1936), directed by Josef von Sternberg and starring Grace Moore and Franchot Tone. She attended Hamilton High School in Los Angeles and studied under famed balletomane Ernest Belcher. While in high school, she was cast in a revival of *Show Boat*.

Verdon shocked her parents and instructors when she abandoned her budding career aged 17 to elope with reporter James Henaghan in 1942. In 1945, she appeared as a dancer in the movie musical *The Blonde From Brooklyn*. After her divorce, she entrusted her son Jimmy to the care of her parents.

Adult career

Early on, Verdon found a job as assistant to choreographer Jack Cole, whose work was respected by both Broadway and Hollywood movie studios. During her five-year employment with Cole, she took small roles in movie musicals as a "specialty dancer". She also taught dance to performers who eventually became stars, such as Jane Russell, Gene Kelly, Fernando Lamas, Lana Turner, Betty Grable and Marilyn Monroe.

Verdon started out on Broadway as a "gypsy", going from one chorus line to another. Her breakthrough role finally came when choreographer Michael Kidd cast her as the second female lead in Cole Porter's musical *Can-Can* (1953), starring French prima donna Lilo. Out-of-town reviewers hailed Verdon's interpretation of Eve in the *Garden of Eden* ballet as a performance that upstaged the show's star, who jealously demanded Verdon's role be cut to only two featured dance numbers. With her role reduced to little more than an ensemble part, Verdon formally announced her intention to quit by the time the show premiered on Broadway. But her opening-night *Garden of Eden* performance was so well received that the audience screamed her name until the startled actress was brought from her dressing room in her bathrobe to take a curtain call. Verdon received a pay increase and her first Tony Award for her triumphant performance.

With her short shock of flaming red hair, exquisite body of a pin-up girl and a guileless vulnerability on stage and off, Verdon was considered the best dancer on Broadway in the 1950s and '60s. That reputation solidified during her next show, George Abbott's *Damn Yankees* (1955), based on the novel *The Year the Yankees Lost the Pennant*. She would forever be identified with her role as the vampish Lola, and it was on this show that she first worked with Bob Fosse as her choreographer. In the story, Verdon's Lola is a woman who was once "the ugliest woman in Providence, Rhode Island" but sold herself to the Devil to be the beauty we see in the play. The Devil (played by a wryly comic Ray Walston) convinces a baseball fan to sell his soul so he can play and win the World Series for the Washington Senators. The Devil then employs the seductive Lola to keep the guy ("Joe") from escaping his grasp. The hitch is that Lola falls for the guy and has to choose between her love for him and her beauty pact with the Devil. The musical ran for 1019 performances. Verdon won another Tony and went to Hollywood to repeat her role in the 1958 movie version *Damn Yankees*, memorably singing "whatever Lola wants, Lola gets". (Fosse can be seen partnered deliciously with her in the witty mambo duet "Who's Got the Pain.")

Another Tony came when Verdon memorably played a role associated with Greta Garbo, Eugene O'Neill's Anna Christie, the hard-luck girl fleeing from her past as a prostitute, in the musical *New Girl in Town*. When Fosse directed as well as choreographed his first Broadway musical, it was *Redhead*. In 1960 Fosse and

Verdon wed.

In 1966, Verdon returned to the stage in the role of Charity in *Sweet Charity*, which like many of her earlier Broadway triumphs was choreographed and directed by husband Fosse. The show is based on Federico Fellini's screenplay for *Nights of Cabiria*. But whereas Fellini's black-and-white Italian film concerns the romantic ups and downs of an ever-hopeful prostitute, the musical makes the central character a hooper-for-hire at a Times Square dance hall. The trademark Fosse showmanship, a dynamite musical score and theatregoers' affection for the exuberant, 41-year-old Verdon put the show over, despite Fellini's source material straining against the sanitized, Broadway-ized storyline. It was followed by a movie version starring Shirley MacLaine as Charity, featuring Ricardo Montalban, Sammy Davis Jr. and Chita Rivera, with Fosse at the helm of his very first film as director and choreographer. Characteristically generous, Verdon helped with the choreography. The numbers include the famed "Big Spender", the fast-paced "Rhythm of Life", the witty "If My Friends Could See Me Now" and "I'm A Brass Band", in which MacLaine's Charity marched down the middle of Manhattan's Wall Street district. Verdon would also travel to Berlin to help Fosse with *Cabaret*, the musical film for which he won an Academy Award for Best Director.

Although estranged as a couple, Verdon and Fosse continued to collaborate on projects such as *Chicago* (1975) (in which she originated the role of murderess Roxie Hart) and the musical *Dancin'* (1978), as well as Fosse's autobiographical movie *All That Jazz* (1979). The helpmeet/peer played by Leland Palmer in that film is based on the role Verdon played in Fosse's real life. She also developed a close working relationship with Fosse's lover, Broadway dancer Ann Reinking, and she instructed for Reinking's musical theatre classes. Reinking can be seen in *All That Jazz* playing the protagonist's lover, as she was in Fosse's real life. She, as much as Verdon, would become responsible for keeping Fosse's trademark choreography alive after Fosse's death. Reinking played Roxie Hart in the highly successful Broadway revival of "Chicago" that opened in 1996. She choreographed the dances "in the style of Bob Fosse" for that revival.

After originating the role of Roxie opposite Chita Rivera in *Chicago*, Verdon focused on film acting, playing character roles in movies such as *The Cotton Club* (1984), *Cocoon* (1985) and *Cocoon: The Return* (1988). She continued to teach dance and musical theater and to act. She receiving three Emmy Award nominations for appearances on *Magnum PI* (1988), *Dream On* (1993) and *Homicide* (1993). Verdon appeared as Alice's mother in the Woody Allen movie *Alice* (1990) and as Ruth in *Marvin's Room* (1996), co-starring Meryl Streep and Hume Cronyn. In 1999, Verdon served as artistic consultant on a plotless Broadway musical designed to showcase examples of classic Fosse choreography. Called simply Fosse, the revue was conceived and directed by Richard Maltby Jr and Ann Reinking and choreographed by Reinking and Chet Walker. Verdon's daughter Nicole received a "special thanks" credit. The show received a Tony for best musical.

Verdon played Alora in the movie *Walking Across Egypt* (1999) and appeared in the film *Bruno*, released in 2000.

Verdon received a total of four Tonys, for best supporting actress for *Can-Can* (1953) and best leading actress for *Damn Yankees* (1955), *New Girl in Town* (1957) and *Redhead* (1959), a murder-mystery musical. She also won a Grammy Award for the cast recording of *Redhead*.

In 1998, she was awarded the National Medal of Arts.^[3]

Personal life

Verdon had two husbands, tabloid reporter James Henaghan (married 1942, divorced 1947) and Bob Fosse (married 1960, his death 1987). She and Henaghan had one son, Jim Henaghan (born 1943); she and Fosse had a daughter, Nicole Fosse (born 1963).

In 1971, Verdon filed a legal separation from Fosse (but never divorced) because of his extramarital affairs. She held him in her arms as he suffered a fatal heart attack on the sidewalk outside the Washington theatre where *Sweet Charity* ^[4] was being revived.

Verdon died in her sleep in 2000 of a heart attack at the home of her daughter, Nicole, in Woodstock, Vermont^[5], at the age of 75. At 8 p.m. on the night she died, all marquee lights on Broadway were dimmed in a tribute to the actress. ^[4]

Work

Filmography

- *The King Steps Out* (1936)
- *The Blonde from Brooklyn* (1945)
- *On the Riviera* (1951)
- *David and Bathsheba* (1951)
- *Meet Me After the Show* (1951)
- *Dreamboat* (1952)
- *The I Don't Care Girl* (1953)
- *The Mississippi Gambler* (1953)
- *The Farmer Takes a Wife* (1953)
- *Gentlemen Marry Brunettes* (1955) (scenes deleted)
- *Damn Yankees* (1958)
- *Sgt. Pepper's Lonely Hearts Club Band* (1978) (Cameo)
- *Creepshow* (1982) (voice only)
- *Legs* (1983)
- *The Cotton Club* (1984)
- *Sanford Meisner: The American Theatre's Best Kept Secret* (1985)
- *Cocoon* (1985)
- *Nadine* (1987)
- *Cocoon: The Return* (1988)
- *Marvin's Room* (1996)

Stage

- *Alive and Kicking* (1950)
- *Can-Can* (1953)
- *Damn Yankees* (1955)
- *New Girl In Town* (1957)
- *Redhead* (1959)
- *Sweet Charity* (1966)
- *Children! Children!* (1972)
- *Chicago* (1975)

References

1. ^ Sweet Rarity | Gwen Verdon | Obituary | News | Entertainment Weekly (<http://www.ew.com/ew/article/0,,278295,00.html>)
2. ^ Gwen Verdon Biography (1925-2000) (<http://www.filmreference.com/film/38/Gwen-Verdon.html>)
3. ^ Lifetime Honors - National Medal of Arts (http://www.nea.gov/honors/medals/medalists_year.html#98)
4. ^ *a b* Berkvist, Robert. "Gwen Verdon, Redhead Who High-Kicked Her Way to Stardom, Dies at 75," (<http://www.nytimes.com/2000/10/19/theater/gwen-verdon-redhead-who-high-kicked-her-way-to-stardom-dies-at-75.html?pagewanted=all>) *The New York Times*, originally published October 19, 2000, accessed June 4, 2009
5. ^ Kuchwara, Michael, *The Associated Press*, "Gwen Verdon, Broadway's Lola, Sweet Charity and Roxie Hart, dies at 75", October 19, 2000,

External links

- Gwen Verdon (<http://www.ibdb.com/person.asp?ID=68959>) at the Internet Broadway Database
- Gwen Verdon (<http://www.imdb.com/name/nm0893862/>) at the Internet Movie Database
- Gwen Verdon (<http://www.findagrave.com/cgi-bin/fg.cgi?page=gr&GRid=13111>) at Find a Grave

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Categories: 1925 births | 2000 deaths | American female singers | American film actors | American musical theatre actors | Actors from California | American people of Canadian descent | American people of English descent | Grammy Award winners | People from Los Angeles County, California | Tony Award winners | United States National Medal of Arts recipients | Deaths from myocardial infarction | Cardiovascular disease deaths in Vermont

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Reflection

Overall Reflection

We as dancers perform for the audience. Most of the time, this paying audience is full of non-dancers. As non-dancers, we still need to have the ability to feel and understand what we are doing and saying on stage. Intention, focus, and detail in performance are critical in building an emotional connection between performer and audience member. I find that no matter the dance genre, a performer must truly understand what they are broadcasting to the audience, whether verbally, physically, or emotionally.

In "Lunar River," the dance was crafted specifically to frame Foley Pond rather than taking place on a stage. Holly allowed our cast of all female dancers to form our own movement from her choreographic phrases, thus beginning my personal interpretation of the work's meaning. Meeting only once a week, our rehearsals included partnering, dancing both in the studio and outside around the fountain, and hand making beautifully eerie costumes from white, plastic trash bags. These things provided endless opportunities for me to explore the significance of my contributions to the dance, as well as defining why I made each artistic choice that I did. I developed my own personal potential within modern dance, thus forming the foundation for a true emotional connection to this piece. I was initially confronted by the abstraction of modern dance and its creative process, and I felt overwhelmed at having to form my own meaning and intent. Ultimately, it was *me* who needed to establish a clear voice in Holly's modern work. Therefore, every nuance in contemporary dance becomes a responsibility of the performer to invent and own. This was my investigation throughout "Lunar River's" progression.

Kiss Me Kate was an experience entirely unto itself. Playing Hattie and a Shakespearean character required that I differentiate the two while acquiring the ability to switch from one to the other in minutes. Musical theater challenges my entire being by demanding that I simultaneously sing, dance, and act with a completely different identity than my own. However, unlike modern dance, musical theater offers tools for its performers. A book, script, and action blocking exist to shape an attitude, a point of view within scenes. These guides can at times feel like limitations to the performer. Personally, I find that when utilized, they help the performer connect to the character's wants, needs, and intention, thus driving the performance to go above and beyond the basic plot requirements. As I begin to bridge the two worlds, choreographer Stephanie Jamieson became the prime example for my thesis. She is an LMU dance alumni, has studied under Holly, and currently performs as a member of her company Ledges and Bones. By interviewing Stephanie and by observing how she moves effortlessly from the modern genre to musical theater, the conclusion to my thesis exploration becomes clear.

It is the process of asking questions and then making committed decisions that lay the foundation for *any* performance; for me, it was the creative freedom given during Lunar River's development, and then writing a detailed biography of my character in *Kiss Me Kate* that brought me to a place of understanding and honesty in both of my performances. Creating a persona, a complete character within the movement is what gives dance, regardless of genre or atmosphere, its true meaning. As the fortunate dancer in two distinctive productions this year, I can honestly say that in process, devotion, and communication, they aren't so different after all.

Course Reflections

Summary of Dance Studies

Theory

Dance 498 Stagecraft for Dance

- Identify and accurately perform the tasks of a backstage stagehand
- Identify and work with different stage lights, such as Pars, Par Cans, Follow Spots, gels, etc.
- Become familiar with a theater or any performance venue in its entirety
- Master the tying of several different knots, all of which are utilized to rig stage lighting, keep performers safe, and allow efficiency for those switching or removing lights in the rafters.
- View a live performance and note what scenic and lighting design choices create impact for the "big picture"

Dance 260 Laban Movement Analysis

- The manner in which movement can be dissected and analyzed according to the system of notation devised by Rudolph Van Laban
- Shapes of the Body: Pin, wall, ball, screw, pyramid
- The components of Effort: Flow, Time, Space, Weight
- Experience the body's near and far kinesphere
- Effort accounts for movement through the convergence of action and energy
- The most basic statement to be said about the body in motion is that it is either Opening or Closing
- Shape can be identified through Shape Change, Shape Forms, and Shape Qualities
- In Shape Flow, the dancer recognizes and moves according to his/her "Internal Landscape"

Dance 281 History of Dance Theater

- Explore and identify the origins of organized dance practice
- Dance in the historical context and its influence on society throughout different time periods
- How to analyze the role of dance in a particular film, its effect on the plot and characterization of the individual involved in the scene, and how movement translates from screen to audience
- Historical figures and their relation to molding contemporary dance, including choreographers, patrons, dancers, dance companies, and monumental works
- Study the history of dance as a whole art form while also examining it in the evolution of separate genres (ballet, modern, jazz, contemporary, musical theater, etc.)

Dance 381 To Dance is Human

- Write and create an extensive journal based on one of the dance elements
- Choreograph various solo studies, such as the Shape study based on sculpture photographs
- Develop a sense of weight sharing, points of contact, symmetry/asymmetry, etc. in a duet/partner study

Dance 101 Principles of Movement

- Learn about and practice Bartenieff movement fundamentals
- Warm up the core based on pilates mat work
- Understand the body mind connection
- Build awareness of the body in motion outside of dance for health benefits, such as the correct way to "work out" as cross training for dance
- Explore basic pilates in the wellness lab
- Become familiar with the idea of body halves and core initiation

Dance 262 Dance Styles and Forms

- Discover the purpose of dance as social action. Study pioneers such as Bill T Jones
- Practice and formulate new methods of choreographing via chance procedures, based on the concept by Merce Cunningham
- Investigate motif cultivation and development in movement study
- Understand music composition, basic notes; count in even time, double time, and quarter notes
- Explore classical music in terms of meter

Dance 484 Principles of Teaching Dance

- Understand classroom control for various ages of students
- Acquire the ability to explain movement to inexperienced, non-dancers
- Incorporate dance pioneers and historical content into lesson plan
- Abide by California Educational Standards
- Create detailed lesson plans with objectives, activities, conclusions, and assignments
- Write a syllabus and sample grading standards sheets
- Discuss job opportunities and experience with guest speakers from both public and magnet schools that offer dance in the curriculum

Technique

Modern

Dance 202 Modern Dance II Damon Rago

- Experience a challenging yet encouraging introduction to modern dance
- Identify head-tail connection and infuse this concept into phrase work
- Utilize the core to initiate movement
- Locate correct parallel position in relation to one's body
- Increase upper body strength and core stability as inversions become introduced
- Employ breath in all movement!

Dance 302 Modern Dance III Yvette Wulff

- Explore movement within the Bella Lewitsky technique
- Invest a stronger focus on performance rather than exercise
- Develop a personal and individual sense of artistry
- Learning to lead with the pelvis through space

Dance 402 Modern Dance IV Chad Hall

- Emphasize dancing with intense attention to detail
- Integrate breath as an essential component to movement and dynamics
- Utilize different body organizations to clarify transitions and improve movement efficiency
- Pushing stamina to increase athleticism and physicality in movement phrases
- Place heavy emphasis on intricate inversions and establish correct body organization
- Increase spatial awareness and ascertain particular focus in performance
- Determine professionalism in the classroom
- Begin to be comfortable and confident in making and owning creative, choreographic choices

Dance 404 Modern Dance V Holly Johnston (In Progress)

- Create a strong technical foundation for supporting strength and range of joint articulation as the body encounters momentum and gravity taking the body off-center
- Strengthen dynamic spatial acuity in motion as well as placement in space
- Improve and cultivate improvisational skills
- Take the body into more extreme pathways off-center as they flow in and out of the floor
- Prepare for professional level classes and rehearsals
- Demonstrate deliberate experiments with various dynamic qualities while performing phrase work
- Analyze movement from both functional and aesthetic perspectives
- Execute and maintain functional alignment consistently throughout class exercises

Jazz

Dance 345 Jazz IV Denise Leitner, Dance 445 Jazz V and Dance 446 Jazz Dance VI
Jason Myhre

- Expand one's knowledge of jazz techniques and performance in a commercial field
- Break stylistic habits to become a more versatile dancer
- Challenge and improve one's ability to learn at a fast pace and execute movement correctly in the style of the choreography presented
- Work towards an increase in strength, stamina, and flexibility
- Gain more knowledge and confidence in performing the art of commercial and contemporary jazz dance
- Address and progress in technical execution and consistency

- Expose oneself to fundamental technical concepts in advanced movement
- Understand working in the professional world of dance

Dance 498 Advanced Jazz Master Class Paige Porter

- Demonstrate understanding of the relationship between one's unique anatomy and dance performance, for both limitations and strengths are related to individual structure
- Dissect weaknesses and design exercises to overcome these struggles
- Learn negative "habits" through viewing oneself on film
- Engage in one on one coaching to further ameliorate weaknesses and strengthen technique and consistency
- Improve confidence in performing progressions and combinations
- Track progress through weekly repetition of material

Dance 420 Ballet IV Tekla Kostek, Scott Heinzerling

- Demonstrate comprehension of classical ballet technique
- Acquire correct body organization and alignment
- Enhance technical ability to be translated to other forms of dance
- Increase flexibility of the spine and legs in extension
- Dance with proper carriage of the arms in various port de bras
- Apply discipline of barre exercises to combinations in the middle of the floor
- Develop appreciation for the technicality and universal benefit of the classical art
- Become personally invested in the work at the beginning of each class session

Dance 376 Yoga for Dancers Holly Johnston

- Increase body awareness
- Develop greater flexibility through yoga poses
- Fire the muscles with precision and attention to what is "working" to challenge and strengthen them
- Restore body and mind through breath, focus, and meditation
- Challenge the body in various strength-building and stretching positions
- Record and reflect on personal challenges and triumphs in a yoga journal

Dance 498 Int./Adv. Musical Theater Paige Porter

- Create personal versatility as a dancer by adapting to various styles within the Musical Theater genre
- Acquire knowledge concerning the background, conception, cast members, and choreography of the musicals selected in class
- Invest in the development of character for each specific musical number
- Combine acting, singing, and dancing successfully without neglecting any of the components

Dance 397 Dance of Hawaii Rolanda Reese

- Train the students in the proper concepts and technique of hula

- To acquire a working knowledge of the Hawaiian terminology of hula
- To master the basic techniques in order to properly apply them to the dance interpretation of hula.
- Choreograph an original work of hula to traditional Hawaiian music
- Stimulate a cultural awareness and appreciation of the ancient oral traditions that it preserved in the chants and dances of ancient Hawaii
- Perpetuate and preserve the traditions of the Hawaiian culture
- Apply basic Hawaiian vocabulary and terminology to Hula and understand its meaning

Dance 382 Drumming for Dance Monti Elison (In Progress)

- Acquire skills and understanding of the principles of drumming
- Challenge and improve one's ability to learn, analyze, and execute rhythmic patterns
- Further develop musical and rhythmic clarity, as well as phrasing
- Expand one's knowledge of keeping time, the overall pattern of time, and the many forms of subdividing time
- Understand drumming as a mathematical sequence
- Execute correct hand coordination for drumming and master the bass-tone-smack
- Understand the origins and cultural significance of the songs taught in class

Dance Perspective Essay

Senior Thesis Research
Dance Perspectives Essay

Dance and Movement in the Musical Theater Genre

While the stories of musical theatre are told through conversation and song, dance becomes a primary translator of the mood/feeling/theme of a musical theater production. Body language expresses, with exceeding detail and accuracy, what words commonly may not or cannot communicate. A kiss needs no clarification to epitomize love, and though opposing in emotion, neither does kicking over a garbage pail to confirm rage or revolution. One severe look from a mother, hands sternly on her hips with a wide stance, possesses the power to reform a child immediately, sans discussion. Friends unconsciously yet incessantly demonstrate unique relationships between comrades through a series of differing hand signals: high fives, waving, and handshakes. Whether the movement appears mundane or simple like body language, or rather a complex, choreographed dance, it proves to be real and valid in its depiction of feeling and character. Human movements have unanimous meaning, and dance is the creative yet basic mode of exposing this meaning in life and on the musical theatre stage.

Historically, dance can constantly be found driving drama, action, and meaning on the stage. Starting in the Fifth Century B.C., the ancient Greeks included songs in their stage dramas. As it expanded in both size and power, the Roman Empire borrowed many ideas from Grecian culture, including an enthusiastic passion for dance in theatre.

Because Roman theatres held over ten thousand people, their plays focused primarily on spectacle and broad comedy. Along with integrated song and dialogue, these musical "comedies", as they were known, included dance routines for major characters. To make the dance steps more audible in the large arenas and theatres, bits of metal called "scabilla" were nailed to the bottom of the performer's sandals, hence the first tap shoes were created to enhance the performance. (Martin Flynn, 1997, p. 4.) Fast-forward thousands of years to the early 1900's and the popularity of Vaudeville in New York, and tap dancing, clogging, and various forms of dance rule the city's musical performances. "In all combinations, varieties and styles, dancers were a fixture on the vaudeville stage, most notably in the teens, when they helped popularize the latest dance steps," states author Anthony Slide (Slide, 1994, p. 119.) Actors would repeatedly infuse their variety acts with dance. George M Cohan grew up in Vaudeville and eventually became one of its greatest stars. Cohan shattered the long-standing Broadway convention that left most of dancing to the ladies of the ensemble as his choreography and moves thrilled audiences and made dance popular. Not only that, but he often attributed his success to the fact that dance in his acts was what truly moved and excited the audience (McCabe, 1973, p. 40.) Florenz Ziegfield popularized the glorification of the female through dance spectacles between 1907 and 1931. These productions were known as the *Follies*. *Follies* played a crucial role in redefining dance for Broadway in the early twentieth century. Though Ziegfield undoubtedly helped to pave the way, it wasn't until 1943 with the debut of Roger's and Hammerstein's *Oklahoma!* that dance became solidified as a story telling tool. American ballet choreographer Agnes DeMille linked song and dance

naturally, unlike any show had done before. This innovation as well as the utilization of the "dream ballet," a movement-only dance sequence that does not occur in the reality of the show's plot, debuted first in *Oklahoma!* and became a staple in the stage and film musicals of the 1950's.

Choreographers continued to advance the role of dance in musical theatre through the 1940's and 1950's; this time period was later known as the "Golden Age" of musicals. Choreographers became much more integral as they commonly acted as both director and choreographer for a production. These director-choreographers employed a virtually boundless variety of dance vernaculars, including tap, jazz, ballroom style partnering, ballet, and even world dances. Jerome Robbins came from a classical ballet background, pre-convinced of the power and efficiency of dance story telling. He collaborated with George Abbott on *On the Town* (1944) among other shows. Robbins then took the wheel as both choreographer and director of such astonishing and magnificent successes as *West Side Story* (1957), *A Funny Thing Happened on the Way to the Forum* (1962) and *Fiddler on the Roof* (1964). A contemporary of Robbins, Bob Fosse also established the dance musical. He was George Abbott's choreographer for *The Pajama Game* in 1956 as well as *Damn Yankees* in 1957. Fosse trademarked a style of jazz, oozing with sexuality and cool. Gwen Verdon danced in many of Fosse's works, choreographed and tailored especially for her. She ultimately became his lifelong collaborator and spouse. As director-choreographer, Bob Fosse produced *Sweet Charity*, *Pippin*, and *Chicago* between the years of 1968 and 1975, along with some other films.

With an extensive background in ballroom dancing, Gower Champion brought a sort of flawless current and flow to stage musicals. Between 1960 and 1964, Champion succeeded with *Bye Bye Birdie*, *Hello Dolly*, and *42nd Street* as he clearly ascertained a staging style that "placed every prop, set piece and performer into a dynamic flow of song, story and motion" (Martin Flynn, 1997, p. 283.) That style of expression became epitomized in Champion's musical creations.

One of the reason's Gower Champion's seamless approach to musical theater was so effectual was the natural transition from scene to song. He put dance into its own role because of how it enhances the mood, emotion, and action of a scene. It is dance that creates a believable situation as a character bursts into song. A song occurs in a musical at a point in dialogue when words no longer suffice. Emotion becomes so extreme the character must then express themselves in lyric and movement to accurately portray their feelings- words alone no longer suffice. A performer simply standing and singing would appear unnatural and awkward. Even when an opera singer does just that, they emote with their hands, arms, and focus. Movement of the body stands alone, unsupplemented by vocal expression. It is this trend that created a public connection to movement on the stage. The importance of dance and the role of the dancer became main stage in 1975 with Michael Bennett's "Concept Musical," *A Chorus Line*. A concept musical revolves around an idea rather than a plot. This as a landmark musical, not only chronicling the life of dancers but also featuring iconic choreography by Bennett, solidified the dance

musical as an ongoing success. The effect of *A Chorus Line* on the public was a phenomenon unto Broadway, with fanatics seeing the show hundreds of times, identifying with a new character after each viewing. It was said that, "The audience came out thinking, 'I want to do that [...] I want to dance the night away' " (Viagas et al, 1990, p. 16) Witnessing such a focus on dance, the dancer, and the movement overwhelmed audiences with something they had not fully experienced before. It was the dance.

More modern Broadway musicals have still held fast to the necessity of dance as a driving force in the show. However, contemporary choreographers have evolved the blatant cast showstopper and traded it in for more artistic subtleties, those which still may move an onlooker to tap into raw emotion and understanding. For example, post-modern choreographer Bill T Jones was commissioned for teen rock musical for *Spring Awakening*. His development of a prominent movement motif, seen throughout the entire show, avoids displays of choreographic grandeur, and rather lends the movement to symbolize a deeper context. The movement in this show is nominal and very pedestrian. I find this to be characteristic to the style of Bill T. Jones to his past work with non-dancers. There are no large dance numbers or even a great amount of visible choreography, but along with deliberate symmetrical staging/spacing exists a recurring movement motif. Each character, at one time or another during the course of the show participates in this phrase. The tempo and even the order of the phrase vary. Hands begin covering the eyes, and then move around the head, which I find to mean the mind. The hands then travel down the torso circling the breasts/chest of the performers, the

abdomen, and down to the hips. Hands are then clasped behind the lower back as the head circles. This phrase proves to be very telling of the initial blindness, the sexual curiosity, and finally the maturity and awakening of the characters. Also, little nuances in the cast such as collective head nods to the beat or foot taps made a large impact even from the balcony.

Still, dance exists independently in the musical theatre genre. This proves evident with the establishment of the "dance musical," a modern ballet on the Broadway stage with little or no dialogue at all. In *Fosse* (1999), Gwen Verdon and Ann Reinking collaborated many years to fashion this Bob Fosse tribute. It included everything from popular creations from most of Fosse's stage and screen musicals, as well as several of his less known dance numbers. Susan Stroman, initially a chorus dancer, contributed something so original and unique to the stage musical. Her greatest personal victory was a trio of mini-ballets and dance pieces set to pre-recorded classical and popular songs in 2000 known simply as *Contact*. There was practically no book, orchestra, or live singing, yet *Contact* won the Tony for Best Musical and was the first to do so as a "dance show." Another dance show to hit the Great White Way was *Movin Out* in 2002. Contemporary choreographer Twyla Tharp shaped Billy Joel's pop songs into the score for this rock-ballet about several couples in the time of Vietnam. Concerning *Movin Out*, theatre historian Richard Kislán writes,

"Dance symbols can be as effective as language or music symbols for dramatic communication. What sets dance apart is the universality in movement and

gesture which is not bound like language to nationality or culture. Dance transcends geography in a way that language cannot. Dance humanizes expression in a way that music cannot." (Kislan, R. 1995, p. 237)

It was honored with a Tony for Best Choreography, acknowledging that dance musicals are an extremely fundamental and imperative component of the Broadway panorama.

In a media dependant world, the modern musical has evolved from stage to screen. However, one component remains constant in the development of plot, characterization, and mood: movement and dance. For example, one may examine the tween phenomenon of the *High School Musical* franchise. By selecting merely one out of many musical numbers from these movies, it becomes clear that dance is the driving force behind the power of the performance. In the Walt Disney film *High School Musical 2*, the actors utilize movement and choreography to clearly illustrate the individual character's internal struggle with maturity, relationships, and change. With the progression of the plot, dance styles alter to portray the differing states of the characters. This theme becomes exemplified through Troy's dance solo "Bet On It," as he finally experiences the typical Bildungsroman archetype of a protagonist coming of age. The internal struggle to answer the question of "Who am I, and what is actually important?" plagues all with the rationale of thought, but high school acts as the catalyst for this self-investigation. This is what sets the appropriate background for the film's plot. Consequently, dance serves as a true form for depicting such a struggle. When the

internal state of a person finds itself bewildered, lost, or in disagreement, the body reveals that conflict immediately. It becomes almost inescapable that the producers of *High School Musical 2* would fathom neglecting dance as the main representative for a character's emotional development. This inevitable maturity of high school students reveals itself in the atypical dance style of Troy's solo "Bet On It."

"Bet On It" acts as a standout number as soon as the dance commences. Primarily and most noticeably, this is the only song in the entire movie in which choreographers Kenny Ortega, Charles Klapow, and Bonnie Strong have made the active decision to have one character present. There are solos, but an ensemble of at least four always supports the main dancer or singer. This digression in style alone establishes the number as important. Next, the mood of the dance appears more mature because it is not merely happy or sad, but the intension of the motions is unmistakably more complex than the prior performances. Actor Zac Efron clearly infuses the movement with anger, frustration, confusion, and defiance. At this point in the film, Troy has had an epiphany concerning how he has begun to leave his friends behind and focus merely upon himself. He has seen the error of his judgment and becomes disappointed and frustrated in himself and those who have attempted to influence him. His once boy-like, joyful, and "hip" dance movements are replaced with ones of strength, masculine athleticism, and certainty evocative of Ted Shawn and his Male Dancers.

Troy walks out into the New Mexico terrain in a direct pathway with strong weight and bound flow. He commonly returns to a wide stance with his arms out to the

side as if to say, "come and get me." He slams the ground with his fist several times to reveal his awareness of his negative actions. Troy has an extremely internal focus and a clear intension as he continues to run through space, push the air, grab, and punch. Though not quite violent, the choreography focuses on the apparent struggle and ultimate prevail of this one character. Placing the solo dance outside is also quite symbolic. The choreography takes place in nature, symbolizing the natural inclination of humans to experience maturity. Troy also pauses his movement to gaze at his reflection in a pond. This obviously parallels the examination of his internal self and reflection upon his recent actions that lead him to experience personal change and growth. Troy emblematically splashes his reflection in the pond and continues to jump and move more like a man and less like a boy. He repeatedly completes four jumps and assumes a strong and sturdy, wall-like shape in space until the sun sets, and he goes forth to finally do what is "right." This focus on the transformation of the individual in the solo only becomes truly comprehensible because of the attention to comparatively dissimilar choreography for the character.

By listening to the words of Troy's song, it unquestionably comes across to an audience that he has experienced an inner change. However, sound and lyrics removed, dance proves itself to be powerful and universal enough to stand independent in conveying the same message. The internal shift and new attitude of Troy are completely visible in the unique strength and bravado of the steps unseen in the rest of the film. This pivotal moment in his maturity is so full of emotion, Troy just has to escape into nature

and express through body language his realization of adulthood. It is a remarkable scene screenwriters included for the purpose of illustrating a standard milestone of human evolution from child to adult. What is even more telling is that rather than have this epiphany come through dialogue, writers chose to express the event through the character's movement and dance. "Bet On It" contains authoritative and different, yet collectively understood enough for audiences to alter their characterization of Troy. He no longer appeals as the sweet, cute, fun-loving basketball player but is now the independent and decisive young man worthy of leading his peers. The notion that this dance number was so significantly constructed within the plot of the film illustrates the influence and effectiveness of dance in musical theatre.

From present filmmaking to the stages of the Great White Way, dance rises above other methods of expression as a superior and crucial medium because of its universally understood language and symbolism. Dance releases suppressed emotions, ignites a memory, enhances an emotion- all of which sustain the purpose of performance. It becomes the duty of a performer, more specifically a dancer, to hold a conversation with the audience. Above all, it must be a conversation that the viewers can more than understand, but identify with and experience with the cast. While musical theatre tales are thought to be told through dialogue and music, dance clearly becomes the primary voice of the production because of its inherent nature and universal understanding.

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THURSDAY MAY 6, 2010

9:00 - 10:30 am	BALLET	Int	Jamie Salmon
9:00 - 10:00 am	PILATES	AL	Holly Kerr
9:30 - 11:00 am	JAZZ FUNK	Adv Beg	Chio
10:00 - 11:00 am	VOCAL TECHNIQUE	AL	Bettina Sheppard
10:00 - 11:30 am	BALLET	Beg	Andrey Silantiev
10:30 am - Noon	BALLET	Adv Beg	Dorit Koppel
10:30 am - Noon	HIP-HOP	Beg	Ephrat Asherie
11:00 am - Noon	VOCAL SOLO TECHNIQUE	AL	Bettina Sheppard
11:00 am - 12:30 pm	JAZZ	Adv Beg	Tracie Stanfield
11:30 am - 1:00 pm	BALLET	Adv Beg	Natalya Stavro
Noon - 1:30 pm	BALLET	Bas	Dorit Koppel
Noon - 1:30 pm	WAVIN	Beg	Future
Noon - 1:30 pm	THEATER	Adv Beg	Jason Marquette
12:30 - 2:00 pm	JAZZ	Adv Beg	Sheila Barker
1:00 - 2:30 pm	HIP-HOP	Int	Joanna Numata
1:30 - 3:00 pm	BALLET	Int Adv	Jack Hertzog
1:30 - 3:00 pm	BROADWAY JAZZ	Bas	Ken Samuels for Sue Samuels
1:30 - 3:00 pm	CONTEMPORARY JAZZ	Int	Slam
2:00 - 4:00 pm	CONTEMPORARY JAZZ	Int	Cherice Barton*
2:30 - 3:30 pm	ASSAF A.I. FLEXIBILITY	AL	Sally Mae Dunn for Joshua Pelatzky
3:00 - 4:30 pm	BALLET	Beg	Peter Schabel
3:00 - 4:30 pm	HIP-HOP	Int	Kelly Peters
3:00 - 4:30 pm	STREET JAZZ	Adv Beg	Rhapsody
3:30 - 4:30 pm	PILATES	AL	Joy Karley
4:00 - 6:00 pm	THEATER	Int Adv	David Marquez
4:30 - 6:00 pm	WORLD JAZZ	Int	Cecilia Marta
4:30 - 6:00 pm	BALLET	Adv Beg	David Howard
4:30 - 6:00 pm	HIP-HOP	Int Adv	Bam
5:00 - 6:15 pm	TAP	Bas	Germaine Salsberg
6:00 - 7:30 pm	CONTEMPORARY JAZZ	Int	Slam for Brice Mousset
6:00 - 7:30 pm	LATIN JAZZ	Adv Beg	Maria Torres
6:00 - 7:30 pm	BALLET	Beg	Liane Plane
6:00 - 7:30 pm	HIP-HOP/FUNK	AL	Rev Brown

Schedule By Date

May							June						
S	M	T	W	T	F	S	S	M	T	W	T	F	S
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9	10	11	12	13	14	15	13	14	15	16	17	18	19
16	17	18	19	20	21	22	20	21	22	23	24	25	26
23	24	25	26	27	28	29	27	28	29	30			
30	31												

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Class Level Key

AL	All Levels
Bas	Basic
Beg	Beginner
Adv Beg	Advanced Beginner
Int	Intermediate
Int Adv	Intermediate Advanced
Adv	Advanced
Blue	Sub or Cancellation

* Guest Teacher

Levels & Experience

Level	Experience
Basic	0-2 years training No prior knowledge of dance terminology
Beginner	2-5 years training Basic understanding of discipline and general dance terminology
Advanced Beginner	5-8 years training Complete understanding and proficiency in discipline and general dance terminology
Intermediate	8-10 years training
Intermediate/Advanced	10+ Pre-professional and professional

6:00 - 7:00 pm	TAP	Adv Beg	Ray Hesselink
6:15 - 7:30 pm	TAP	Int	Jared Grimes - CANCELED
7:30 - 9:00 pm	HOUSE	Beg	Brian Green
7:30 - 9:00 pm	HIP-HOP/FUNK	Bas	Bev Brown
7:30 - 9:00 pm	JAZZ	Beg	Andrea Brown
7:30 - 9:00 pm	JAZZ/FUNK/HIP-HOP/STREET JAZZ	Int	Bam for Jermaine Browne
9:00 - 10:30 pm	HIP-HOP/STREET JAZZ	Adv Beg	Eric J.
9:00 - 10:30 pm	HIP-HOP	Int Adv	Lyle Benga for Luam
9:00 - 10:30 pm	CONTEMPORARY JAZZ FUNK	Int	Joanna Numata for Anes



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THE CLIMATE OF NEW YORK

Physical Description

New York State contains 49,576 square miles, inclusive of 1,637 square miles of inland water, but exclusive of the boundary-water areas of Long Island Sound, New York Harbor, Lake Ontario, and Lake Erie. The major portion of the state lies generally between latitudes 42° and 45°N and between longitudes 73° 30' and 79° 45'W. However, in the extreme southeast, a triangular portion extends southward to about latitude 40° 30'N, while Long Island lies eastward to about longitude 72°W.

The principal highland regions of the state are the Adirondacks in the northeast and the Appalachian Plateau (Southern Plateau) in the south. The latter Plateau is subdivided by the deep channel of Seneca Lake, which extends from the lake plain of Lake Ontario southward to the Chemung River Valley, into the Western and Eastern Plateaus. The former extends from the eastern Finger Lakes across the hills of southwestern New York to the narrow lake plain bordering Lake Erie; the latter extends from the eastern Finger Lakes to the Hudson River Valley and includes the Catskill Mountains.

A minor highland region occurs in southeastern New York where the Hudson River has cut a valley between the Palisades on the west, near the New Jersey border, and the Taconic Mountains on the east, along the Connecticut and Massachusetts border. Just west of the Adirondacks and the upper Black River Valley in Lewis County is another minor highland known as Tug Hill.

Much of the eastern border of the state consists of a long, narrow lowland region, which is occupied by Lake Champlain, Lake George, and the middle and lower portions of the Hudson Valley. Another lowland region, the Great Lakes Plain, on the northern and western boundaries of the state adjoins the St. Lawrence River, Lake Ontario, and Lake Erie. This latter region is widest south of the eastern end of Lake Ontario, but does narrow to a width of less than 5 miles in the western portion of the state. A third lowland region, which contains Lake Oneida and a deep valley cut by the Mohawk River, connects the Hudson Valley, and the Great Lakes Plain. Long Island, which is a part of the Atlantic Coastal Plain, comprises the fourth lowland region of the state.

Approximately 40 percent of New York State has an elevation of more than 1,000 feet above sea level. In northwestern Essex County, confined to an area of 500 or 600 square miles, are a number of peaks with an elevation of between 4,000 to 5,000 feet. The highest point, Mount Marcy, reaches a height of 5,344 feet above sea level. Nearby Mount MacIntyre ranges to a height of 5,112 feet. With the exception of the Blue Ridge of North Carolina and the White Mountains of New Hampshire, these are the loftiest mountains in eastern North America.

The Appalachian Plateau merges variously into the Great Lakes Plain of western New York with gradual-to steep-sloping terrain. The valleys of the Finger Lakes, which, resembling the appearance of outstretched fingers on the hand, extend southward from the Great Lakes Plain. The major Finger Lakes going from west to east are Canandaigua, Keuka, Seneca, Cayuga and Skaneateles. Other prominent lakes in the state include Lake George in the central part of the eastern boundary, Lake Oneida in the central New York between Syracuse and Rome, and Chautauqua Lake in the extreme southwest. Sacandaga and Pepacton Reservoirs are sizeable manmade bodies of water in the eastern portion of the State. Innumerable smaller lakes and

ponds dot the landscape, with more than 1,500 in the Adirondack region alone.

Rivers of New York State may be divided into those that are tributary to the Great Lakes and St. Lawrence River and those that flow in a general southward direction. The first group includes rivers such as the Genesee, Oswego, Black, Oswegatchie, Grass, Raquette, Saranac, and Ausable. The Chemung, Susquehanna, Delaware, and Hudson River systems, which are part of the Atlantic slope drainage and the Allegheny River, which is part of the Ohio Basin drainage, comprise the second group.

General Climatic Features

The climate of New York State is broadly representative of the humid continental type, which prevails in the northeastern United States, but its diversity is not usually encountered within an area of comparable size. The geographical position of the state and the usual course of air masses, governed by the large-scale patterns of atmospheric circulation, provide general climatic controls. Differences in latitude, character of the topography, and proximity to large bodies of water have pronounced effects on the climate.

The planetary atmospheric circulation brings a great variety of air masses to New York State. Masses of cold, dry air frequently arrive from the northern interior of the continent. Prevailing winds from the south and southwest transport warm, humid air, which has been conditioned by the Gulf of Mexico and adjacent subtropical waters. These two air masses provide the dominant continental characteristics of the climate. The third great air mass flows inland from the North Atlantic Ocean and produces cool, cloudy, and damp weather conditions. This maritime influence is important to New York's climatic regime, especially in the southeastern portion of the state, but it is secondary to that of the more prevalent air mass flow from the continent.

Nearly all storm and frontal systems moving eastward across the continent pass through or in close proximity to New York State. Storm systems often move northward along the Atlantic coast and have an important influence on the weather and climate of Long Island and the lower Hudson Valley. Frequently, areas deep in the interior of the state feel the effects of such coastal storms.

Lengthy periods of either abnormally cold or warm weather result from the movement of great high pressure (anticyclonic) systems into and through the eastern United States. Cold winter temperatures prevail over New York whenever Arctic air masses, under high barometric pressure, flow southward from central Canada or from Hudson Bay. High-pressure systems often move just off the Atlantic coast, become more or less stagnant for several days, and then a persistent airflow from the southwest or south affects the state. This circulation brings the very warm, often humid weather of the summer season and the mild, more pleasant temperatures during the fall, winter, and spring seasons.

Temperature

Many atmospheric and physiographic controls on the climate result in a considerable variation of temperature conditions over New York State. The average annual mean temperature ranges from about 40° in the Adirondacks to near 55° in the New York City area. In January, the average mean temperature is approximately 16° in the Adirondacks and St. Lawrence Valley, but increases to about 26° along Lake Erie and in the lower Hudson Valley and to 31° on Long Island. The highest temperature of record in New York State is 108° at Troy on July 22, 1926. Temperatures of 107° have been observed at Lewiston, Elmira,

Poughkeepsie, and New York City. The record coldest temperature is -52° at Stillwater Reservoir (northern Herkimer County) on February 9, 1934 and also at Old Forge (also northern Herkimer County) on February 18, 1979. Some 30 communities have recorded temperatures of -40° or colder, most of them occurring in the northern one-half of the state and the remainder in the Western Plateau Division and in localities just south of the Mohawk Valley.

The winters are long and cold in the Plateau Divisions of the state. In the majority of winter seasons, a temperature of -25° or lower can be expected in the northern highlands (Northern Plateau) and -15° or colder in the southwestern and east-central highlands (Southern Plateau). The Adirondack region records from 35 to 45 days with below zero temperatures in normal to severe winters, with a somewhat fewer number of such days occurring near Lake Champlain and the St. Lawrence River. In the Southern Plateau and in the upper Hudson Valley division, below zero minimums are observed on about 15 days in most winters and on more than 25 days in notably cold seasons.

Winter temperatures are moderated considerably in the Great Lakes Plain of western New York. The moderating influence of Lakes Erie and Ontario is comparable to that produced by the Atlantic Ocean in the southern portion of the Hudson Valley. In both regions, the coldest temperature in most winters will range between 0° and -10° . Long Island and New York City experience below zero minimums in 2 or 3 winters out of 10, with the low temperature generally near -5° .

The summer climate is cool in the Adirondacks, Catskills, and higher elevations of the Southern Plateau. The New York City area and lower portions of the Hudson Valley have rather warm summers by comparison, with some periods of high, uncomfortable humidity. The remainder of New York State enjoys pleasantly warm summers, marred by only occasional, brief intervals of sultry conditions. Summer daytime temperatures usually range from the upper 70s to mid 80s over much of the State, producing an atmospheric environment favorable to many athletic, recreational, and other outdoor activities.

Temperatures of 90° or higher occur from late May to mid-September in all but the normally cooler portions of the state. The New York City area and most of the Hudson Valley record an average of from 18 to 25 days with such temperatures during the warm season, but in the Northern and Southern Plateaus the normal quota does not exceed 2 or 3 days. While temperatures of 100° are rare, many long-term weather stations, especially in the southern one-half of the State, have recorded maximums in the 100° to 105° range on one or more occasions. Minimum, or nighttime, temperatures drop to the 40s and upper 30s with some frequency during the summer season in the interior portions of the Plateau Divisions. It is not uncommon for temperatures to approach the freezing level in the Adirondacks and Southern Plateau during June and the latter half of August, but rarely in July.

The moderating effect of Lakes Erie and Ontario on temperatures assumes practical importance during the spring and fall seasons. The lake waters warm slowly in the spring, the effect of which is to reduce the warming of the atmosphere over adjacent land areas. Plant growth is thereby retarded, allowing a great variety of freeze-sensitive crops, especially tree and vine fruits, to reach critical early stages of development when the risk of freeze injury is minimized or greatly reduced. In the fall season, the lake waters cool more slowly than the land areas and thus serve as a heat source. The cooling of the atmosphere at night is moderated or reduced, the occurrence of freezing temperatures is delayed, and the growing season is lengthened for freeze-sensitive crops and vegetables.

The average length of the freeze-free season in New York State varies from 100 to 120 days in the Adirondacks, Catskills, and higher elevations of the Western Plateau Division to 180 to 200 days on Long

Island. The important fruit and truck crop areas in the Great Lakes Plain enjoy a frost-free growing season of from 150 to 180 days in duration. A freeze-free season of similar length also prevails in the Hudson Valley from Albany southward to Westchester and Orange Counties, another zone of valuable crop production. The Southern Plateau, St. Lawrence Valley, and Lake Champlain regions have an average duration of 120 to 150 days between the last spring and first fall freezes.

Precipitation

Moisture for precipitation in New York State is transported primarily from the Gulf of Mexico and Atlantic Ocean through circulation patterns and storm systems of the atmosphere. Distribution of precipitation within the state is greatly influenced by topography and proximity to the Great Lakes or Atlantic Ocean. Average annual amounts in excess of 50 inches occur in the western Adirondacks, Tug Hill area, and the Catskills, while slightly less than that amount is noted in the higher elevations of the Western Plateau southeast of Lake Erie. Areas of least rainfall, with average accumulations of about 30 inches, occur near Lake Ontario in the extreme western counties, in the lower half of the Genesee River Valley, and in the vicinity of Lake Champlain.

New York State has a fairly uniform distribution of precipitation during the year. There are no distinctly dry or wet seasons, which are regularly repeated on an annual basis. Minimum precipitation occurs in the winter season, with an average monthly accumulation ranging from about 3.5 inches on Long Island to 2.2 inches in the Finger Lakes and Lake Champlain regions. Maximum amounts are noted in the summer season throughout the state except along the Great Lakes where slight peaks of similar magnitude occur in both the spring and fall seasons. Average monthly amounts in the summer vary from 3.0 inches in the lowlands south of Lake Ontario (Great Lakes Division) to 4.0 inches in the Eastern Plateau, Hudson Valley, and Coastal Divisions. New York's precipitation tends to be distributed most uniformly over the year in counties along the coast and the Great Lakes.

Variations in precipitation amounts from month to month or for the same month in different years can be wide for any individual area. Usually such variations range from near 1 inch to about 6 inches; in extreme cases, the variation is from less than 1 inch to 10 inches or more. Almost any calendar month has the potential of having the lightest, or heaviest, monthly accumulation of precipitation within a calendar year at a given location. The greatest monthly precipitation of record in New York State was a total of 25.27 inches at West Shokan (Ulster County) in October 1955. On the other hand, wide areas of the state measured less than 0.3 inch of rain in October 1963. Within relatively short distances, precipitation in the same month may be strikingly different. An extreme example occurred in August 1971 with a total of 16.7 inches falling at New York City's Borough of Richmond (Staten Island), but only 2.9 inches at Riverhead, about 90 miles away in eastern Long Island.

The amount and distribution of precipitation are normally sufficient for the maintenance of the state's water resources for municipal and industrial supplies, transportation, and recreation. Rainfall is usually adequate during the growing season for economic crops, lawns, gardens, shrubs, forests, and woodlands. Severe droughts are rare, but deficiencies of precipitation may occur from time to time, which cause at least temporary concern over declining water supplies and moisture stress in crops and other vegetation. In some years, a pronounced shortage of precipitation during the spring or fall months results in a considerable fire hazard in the state's woodlands.

Snowfall

The climate of New York State is marked by abundant snowfall. With the exception of the Coastal Division, the state receives an average seasonal amount of 40 inches or more. The average snowfall is greater than 70 inches over some 60 percent of New York's area. The moderating influence of the Atlantic Ocean reduces the snow accumulation to 25 to 35 inches in the New York City area and on Long Island. About one-third of the winter season precipitation in the Coastal Division occurs from storms, which also yield at least 1 inch of snow. The great bulk of the winter precipitation in upstate New York comes as snow.

Topography, elevation, and proximity to large bodies of water result in a great variation of snowfall in the state's interior, even within relatively short distances. Maximum seasonal snowfall, averaging more than 175 inches, occurs on the western and southwestern slopes of the Adirondacks and Tug Hill. A secondary maximum of 150 to 180 inches prevails in the southwestern highlands, some 10 to 30 miles inland from Lake Erie. Three separate areas of the Eastern Plateau record heavy snow accumulations, averaging from 100 to 120 inches: (1) the uplands of southwestern Onondaga County and adjoining counties; (2) the Cherry Valley section of northern Otsego and southern Herkimer counties; and (3) the Catskill highlands in Ulster, Delaware, and Sullivan Counties. Minimum seasonal snowfall of 40 to 50 inches occurs upstate in (1) Niagara County, near the south shore of Lake Ontario, (2) the Chemung and mid-Genesee River Valleys of western New York, and (3) near the Hudson River in Orange, Rockland, and Westchester Counties stream to the southern portion of Albany County.

In northern New York, the Adirondack region has an average seasonal snowfall in excess of 90 inches, but amounts decreased to 60 to 70 inches in the lowlands of the St. Lawrence Valley and to about 60 inches in the vicinity of Lake Champlain.

Snowfall produced in the lee of Lakes Erie and Ontario is a prominent and very important aspect of New York's climate. As cold air crosses the unfrozen lake waters, it is warmed in the lower layers, picks up moisture, and reaches the land in an unstable condition. Precipitation in the form of snow is released as the air mass moves inland and over the gradually sloping higher terrain. Heavy snow squalls frequently occur, extending from 1 to 2 feet of snow and occasionally 4 feet or more. Snowfall produced by this "lake-effect" extends into the Mohawk Valley and often inland as far as the southern Finger Lakes and nearby tier of counties. Counties to the lee of Lake Erie are subject to heavy lake-effect snows in November and December, but as the lake surface gradually freezes by midwinter, these snows become less frequent. Areas near Lake Ontario, especially those to the southeast and east, are exposed to severe snowfall well into February because the Lake generally retains considerable open water throughout the winter.

Heavy snow belts near Lake Erie and Ontario as well as in the plateau regions of eastern and northern New York, monthly snowfall amounts in excess of 24 inches are experienced in most winters; accumulations of more than 50 inches within 2 consecutive months are not uncommon. Monthly accumulations of between 3 to 10 inches usually occur in New York City and Long Island during the winter months. Occasionally the amounts may exceed 20 inches as a result of recurring coastal storms.

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A durable snow cover generally begins to develop in the Adirondacks and northern lowlands by late November and remains on the ground until various times in April, depending upon late winter snowfall and early spring temperatures. The Southern Plateau, Great Lakes Plain in southern portions of western upstate

New York, and the Hudson Valley experience a continuous snow cover from about mid-December to mid-March, with maximum depths usually occurring in February. Bare ground may occur briefly in the lower elevations of these regions during some winters. From late December or early January through February, the Atlantic coastal region of the state experiences alternating periods of measurable snow cover and bare ground.

Floods

Although major floods are relatively infrequent, appreciable damage usually occurs every year in one or more localities in New York State. Floods that arise from a variety of causes have been recorded in all seasons. The greatest potential and frequency for floods occur in the early spring when substantial rains combine with rapid snow melting to produce a heavy runoff. Since the turn of the century, several historic floods from this cause have occurred in the major river basins of southern and eastern New York. In northern New York, the normally colder early spring temperatures are conducive to a slower rate of snowmelt. In combination with other factors, major spring floods have been less frequent along streams draining into the St. Lawrence River. Ice jams sometimes contribute to serious flooding in very localized areas.

Damaging floods are caused at other times of the year by prolonged periods of heavy rainfall. Examples in recent years were those in southwestern New York in September 1967, in the lower Hudson Valley in May 1968, and in the Catskills in July 1969. In combination with heavy showers and thundershowers, the rugged terrain of the Adirondacks and Southern Plateau is conducive to occasional severe flash floods on smaller streams. The metropolitan New York City area and other heavily urbanized areas of the state are becoming increasingly subject to severe flooding of highways, streets, and low-lying ground. Replacement of the natural soil cover with cement, asphalt, and other impervious materials encourages such floods from rains of not more than moderately heavy intensity, that formerly were easily absorbed.

The shores of Long Island, especially those facing the Atlantic Ocean, are subject to tidal flooding during storm surges. Winds generated by hurricanes and great coastal storms may drive tidal waters well inland, causing extensive property damage and beach erosion. The great storm of November 1950, hurricane Carol in August 1954, and the historic Atlantic storm of March 1962, are some examples of severe, but infrequent, occurrences of this type of flooding.

Winds and Storms

The prevailing wind is generally from the west in New York State. A southwest component becomes evident in winds during the warmer months while a northwest component is characteristic of the colder one-half of the year. Occasionally, well-developed storm systems moving across the continent or along the Atlantic coast are accompanied by very strong winds, which cause considerable property damage over wide areas of the state. A unique effect of strong cyclonic winds from the southwest is the rise of water to abnormally high levels at the northeastern end of Lake Erie.

Thunderstorms occur on an average of about 30 days in a year throughout the state. Destructive winds and lightning strikes in local areas are common with the more vigorous warm-season thunderstorms. Locally, hail occurs with more severe thunderstorms, but extensive, crippling losses to property and crops are rare.

Tornadoes are not common. About three or four of these storms strike limited, localized areas of New York State in most years. The paths of destruction, mostly in rural, semi-rural, or wooded areas, are usually short and narrow. Tornadoes occur generally between late May and late August.

Storms of freezing rain occur on one or more occasions during the winter season and often affect a wide area of the state in any one incident. While such storms are usually limited to a thin but dangerous coating of ice on highways, sidewalks, and exposed surfaces, crippling destruction of utility lines, transmission towers, and trees over an extensive portion of the state may result on rare occasions. Such a destructive ice storm affected east-central and southeastern New York in December 1964.

Hurricanes and tropical storms periodically cause serious and heavy losses in the vicinity of Long Island and southeastern upstate New York. Only one such storm in recent years (October 1954) has brought serious damage to the interior portion of the state.

The greatest storm hazard in terms of area and number of people affected is heavy snow. Coastal northeaster storms occur with some frequency in most winters. Snow yields of from 12 to 24 inches or more from such storms have fallen over the southeastern one-quarter of the state, including Long Island, and will often extend into western and northern interior New York. Snow squalls along the Great Lakes have been previously cited. These may persist over a period of 1 week or more, bringing snow amounts in excess of 40 inches to local areas that lie to the eastern lee of Lakes Erie and Ontario. During heavy snow squall, surface visibility is reduced to zero. Blizzard conditions of heavy snow, high winds, and rapidly falling temperature occur occasionally, but are much less characteristics of New York's climate than in the plains of Midwestern United States.

Other Climatic Elements

The climate of the state features much cloudy weather during the months of November, December, and January in upstate New York, especially those regions that adjoin the Great Lakes and Finger Lakes and include the southern tier of counties. From June through September, however, about 60 to 70 percent of the possible sunshine hours are received. In the Atlantic coastal region, the sunshine hours increases from 50 percent of possible in the winter to about 65 percent of possible in the summer.

The Atlantic Coastal Plain and lower Hudson Valley experience conditions of high temperature and high humidity with some frequency and duration during the summer. By comparison, such conditions occur less frequently in the broad interior of New York State where they are usually shortened by the arrival of cooler, drier air masses from the northwest.

The occurrence of heavy dense fog is variable over the state. The valleys and ridges of the Southern Plateau are most subject to periods of fog, with occurrences averaging about 50 days in a year. In the Great Lakes Plain and northern valleys, the frequency decreases to only 10 to 20 days annually. In those portions of the State with greater maritime influence on the climate, the frequency of dense fog in a year ranges from about 35 days on the south shore of Long Island to 25 days in the Hudson Valley.

Climate and the Economy

New York State's diversified economy, involving agriculture, industry, commerce, and recreation, is greatly

influenced by the climate. An invigorating winter climate and a generally comfortable atmospheric environment during summer, whether in labor pursuits or recreation, stimulates human activities.

The general climate as well as regional variations in climate throughout New York State support diversified agriculture. Dairying is the largest, most widespread enterprise. Precipitation and temperature conditions favor the growth of alfalfa and grasses for hay and of corn for silage throughout rural New York, except where limitations are imposed by soils and topography. Corn for grain is produced on some 850,000 acres, mostly in the Great Lakes Plain, Southern Plateau, and Hudson Valley; climatic conditions couple with technology to realize an average statewide yield of 70 to 80 bushels per acre. The amount and distribution of rainfall, warm (rather than hot) daytime temperatures, and frequent cool nights in western and central New York are important environmental factors that aid in the growing of 450,000 acres of small grains. Dry beans, snap beans, and sugar beets are additional valuable crops, which thrive well in New York's climate.

A nationally important production area of apples and other tree fruits is found along Lake Ontario, largely the result of favorable climatic conditions induced by the nearby Lake. The climate over the Great Lakes Plain is also benevolent for a wide variety of vegetable crops. New York is a leading producer of grapes, with suitable weather conditions for viticulture existing in the western Great Lakes counties and on the sloping terrain along the Finger Lakes where good air drainage and moderating influence of lake waters produce a suitable temperature regime. The lower Hudson Valley has a climate, which also supports important acreage of tree fruits and truck crops.

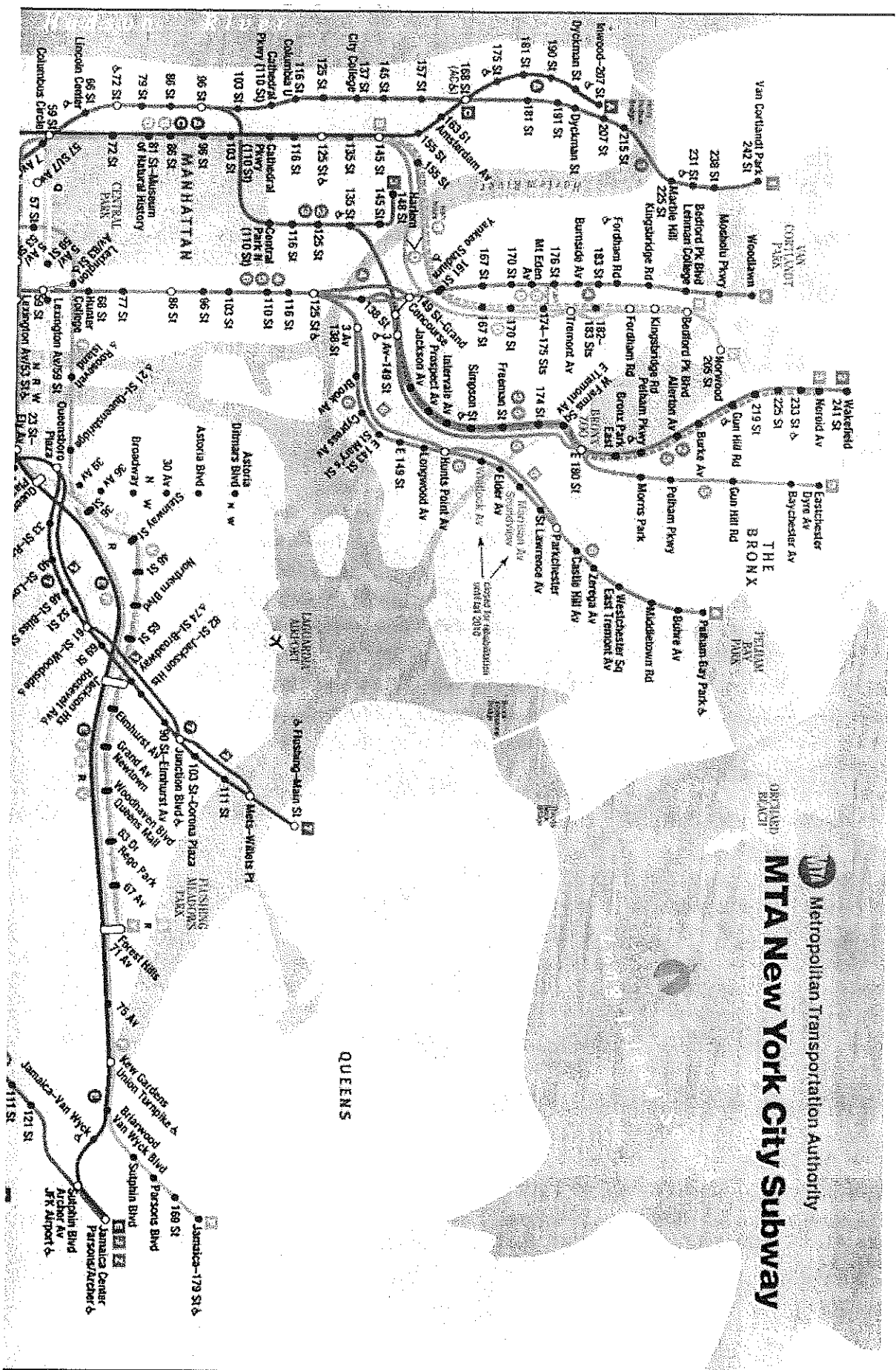
The warmer climate of eastern Long Island permits a significant production of potatoes for the early season market. Late-season potato varieties are grown in the cooler climate of the Southern Plateau and of northeastern New York. The uplands northwest of the Catskills Mountains have a cool climate very suitable for cauliflower production.

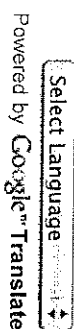
The sugar maple tree (*Acer saccharum* Marsh) finds a climate optimum for growth in New York State. Thus, the production of syrup and other maple products constitutes a valuable segment of the agricultural and forestry economy.

Ample precipitation, dependable runoff, and adequate ground water supplies contribute to vast water resources in the Empire State. These water resources have supported the growth of many large metropolitan areas, the establishment of diverse industries, and the development of waterways and impoundments for transportation, power, recreation, and municipal supplies.

Though rigorous and sometimes severe, New York's winter climate is an asset to the economy. Abundant snowfall has made possible the development of skiing and snowmobiling into very important activities for winter sports and recreation. The climate at other times of the year is a prominent factor in attracting tourists and vacationers to the state.

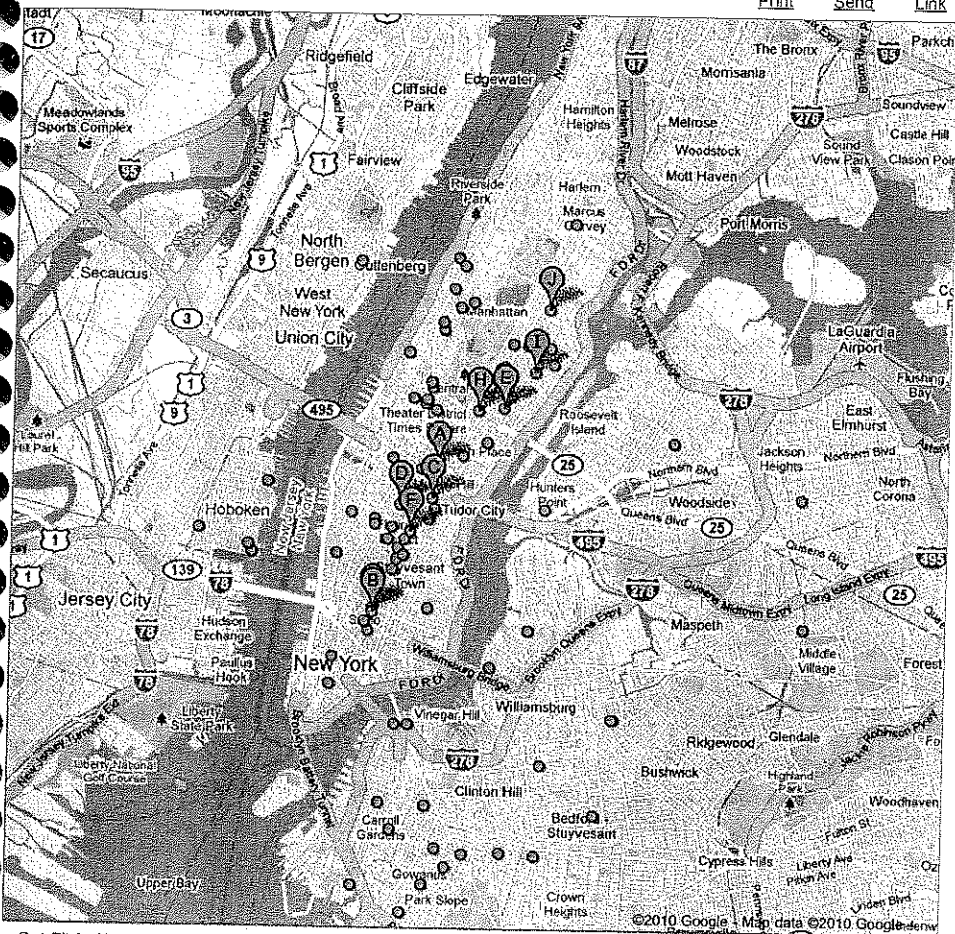
In summary, the climate contributes greatly to the agricultural, industrial, commercial, and recreational economy. It has been an unquestionable asset to the historical development of New York State and to its economic expansion of recent decades. Undoubtedly, the climate will continue its important role in the remainder of this century and beyond.





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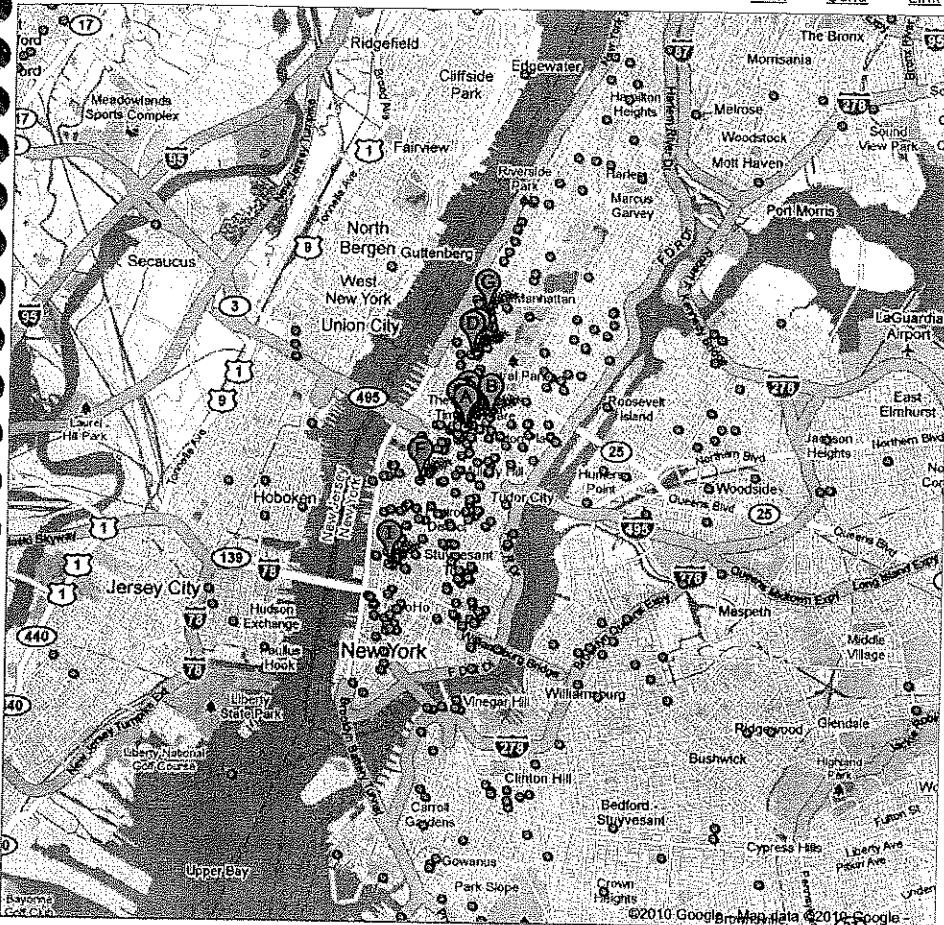
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So you want to live in New York City...

Just what is it about New York that draws people? The aura? Maybe. You gravitate to the power and mystique of the city, desperate to participate in the flurry of activity that makes up the Big Apple. You and a million other people.

It would be an understatement to say that housing in New York City is a problem. Most of the nice places, and by that I mean affordable and cockroach free, are never advertised in the first place. They are merely passed on by word of mouth. But for those coming from far away, there are many sources to help you find housing.

First, New York has normal leases (rented from the owner of the property) and subleases (rented from the holder of the lease) like everywhere else. There's also an option that I had never heard of, that being the short-term share (where two or more individuals rent space for varying lengths of time). A share can be either long-term or short-term.

For instance, my share lasted for two months. The original occupant was studying abroad for a few months, and did not want to pay \$700/month rent without even living in the apartment. Who would? The logical answer: Share the apartment with the remaining roommate for the time she was absent. And Voila! Here I am!

All the info below should help you get started. Just remember: whoever invented the phrase "a New York minute" really knew what he/she was talking about. If a great apartment for a decent rent should become available, lots of people will be after it in "a New York minute".

See also [Housing Search Checklist](#). You might like to search for more resources yourself: [How to Use Search Engines More Effectively](#). If you find good ones, let us know!

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Best of Luck!

Here are resources you can use:

- **Craigslist** is a good place to find temporary or permanent housing:
<http://newyork.craigslist.org/>
- The **Village Voice** classified ads - You can find any type of lease you are looking for, whether it be short-term, long-term, or a short-term share. The ads change every week, so you should keep checking until you find what you need. The trick is to start calling as soon as you see the ad. If you sit on it, it is as good as gone.
- **New York Times** classified ads - same story here.
- **New York Press** - www.nypress.com - ditto.
- **New York Habitat** - www.nyhabitat.com My personal favorite. I did not have much luck reaching people with the Village Voice ads, so I went here. For a fee of ½ the month's rent (of whatever apartment you wind up renting, with a minimum of \$300), New York Habitat will hook up people needing to share apartments with people needing apartments. It costs a little extra, but it was so much easier than wading through weeks of classified ads. Plus, they were very nice, which is more than I can say for some people with whom I spoke with through the classifieds.
- **The Loot**. a classified ad bargain newspaper will provide you with a plethora of information: <http://property.loot.com/> and <http://www.lootusa.com>.

SHORT TERM HOUSING FOR STUDENTS AND OTHERS

West Side YMCA

5 West 63rd Street

New York, NY 10022

Phone: 1-212-875-4273

(Guest Room Reservations)

Website: <http://www.ymcanyc.org>

By train: Take 1 or 9 train to 66 St. or take A, B, C or D train to 59 St. Columbus Circle.

By bus: Take M10, M104, M7, M11, or M5 to 63 St and walk east toward Central Park West.

The West Side YMCA boasts a location only a few blocks from Lincoln Center and Central Park. It has more than 500 air conditioned guest rooms with Cable TV. Guest have access to the recreational facilities, including weight and fitness rooms and a pool. A single room costs \$68 per night and a double room costs \$80 per night. However, one is only allowed to stay there for a maximum of 25 nights. There is a doorman on duty 24 hours a day, 7 days a week. The Hotel is open year round and it is open to all. Reservations should be made at least two weeks in advance.

The St. George

100 Henry Street (at Clark)

Brooklyn Heights, NY 11201

Phone: 1-718-797-4259

Fax: 1-718-797-4452

Reservations: 1-212-977-9099

By train: Take 2 or 3 train to Clark St., take 4, 5, N or R to Borough Hall, or take A, C or F train to Jay St. Borough Hall.

The St. George hotel was recently refurbished for student living. Long-term rates range from \$540 - \$725 per month per person, plus a \$100 application fee. Renters choosing the long-term option must stay at least four months. Short term rates are \$280 per person per week plus a \$25 application fee.*

*If rooms are not available for the dates you request, your application fee will be returned.

Rooms have air conditioning, cable TV and a refrigerator. There is a community kitchen and dining area within the hotel. Generally, more rooms are available in the colder months but reservations can be made for any time. It is advisable to make them as early as possible. The St. George is located in Brooklyn Heights, a neighborhood of friendly cafes, boutiques, bookstores, and cultural activities and also a short subway ride from Manhattan. The hotel is open year-round but houses students only.

De Hirsch Residence

92nd Street YM-YWHA

1395 Lexington Avenue

New York, NY 10128 USA

Phone: Toll free in USA & Canada: 1-800-858-4692

In New York & Elsewhere: 1-212-415-5650

Fax: (212) 415-5578

Website: www.dehirsch.com

By train: Take 4 or 5 train to 86 Street or take 6 train to 96 Street

By bus: Take M1, M2, M3, M4, M100, M101, M102, M103, M98, or M15 to 92 Street and walk to Lexington Avenue.

Located at the 92nd Street Y within walking distance of Central Park and Museum Mile, the de Hirsch Residence is a dorm-style residence for young adults at least 18 years old who are students, interns or working full time in NYC. Residence is by application only. Monthly rates: single room \$1450; double rooms from \$1150/per person. There is 24-hour building security, housekeeping and linen service once a week; laundry rooms. Discounted rates for health club and programs and events.

Hostelling International—New York American Youth Hostel

891 Amsterdam Avenue (at 103rd Street)

New York, NY 10025

Phone: 1-212-932-2300

Website: <http://www.hinewyork.org/>

By train: 1 or 9 to 103rd Street

By bus: M7, M11, M104, M5, M10 to 103rd Street

The American Youth Hostel on Amsterdam Avenue is one of the least expensive youth hostels in Manhattan. The minimum number of people in a room is four, while the maximum is twelve. The cost for 4 - 5 people in a room is \$32 per person per night, the cost with 6 - 8 people is \$29 per night and the cost with 10 - 12 in a room is \$27 per person per night. No special weekly or monthly payment plans are available. The Hostel is only open to students. It is located in an Upper West Side, Manhattan residential neighborhood. Midtown and Downtown Manhattan can be easily reached by the 1 or 9 train. Guests get a bed to sleep in and access to the community cafeteria. Air conditioning and cable TV are not provided.

See also: <http://newyork.craigslist.org/roo/>

Dozens of hosts in NYC offer free, short-term hospitality (usually only a few days/host) at: <http://www.couchsurfing.org/> and <http://joomla.servas.org/>. Both sites can help you connect with many thousands of hosts all over the world.

HOUSING FOR THE ELDERLY

NYC Department of the Aging: 1-212-442-1000
Ask for information on housing.

Middle-income housing for elderly
Mitch-Lama Inc.: 1-212-941-9500
Project Find: 1-212-595-3385

Low-income housing for elderly - limit of under \$1,600
West Side Federation for Senior Housing: 1-212-663-6000

Independent Living for seniors who require special services
Income limit of \$20,700
Yorkville Garden Housing: 1-212-369-5523

OTHER LOW- TO MIDDLE-INCOME HOUSING RESOURCES

Jasa Housing Management: 1-212-598-9088

Alliance Lower Eastside Jewish Council: 1-212-233-6037, 6031

Filoma Gardens House: 1-718-617-2800

Hope for Community, Inc.: 1-212-860-8827

Grenadier Realty Corp.: 1-212-865-9690

Jewish Home and Hospital, Senior Residence House:
1-212-870-4832

RMA Associates, Independent House: 1-718-538-5000

James Lenox House
49 E. 73rd Street
New York, NY 10021

Management: 1-212-288-7379

Isabella House
525 Audubon Avenue
New York, NY 10040
1-212-781-9800

Independence House
176 W. 94th Street
New York, NY 10025
Bronx Management: 1-718-538-5000

SHORT-TERM HOUSING, SUBLETS & "BED AND BREAKFASTS"

<http://www.bobartlett.com>
<http://www.lincolnbdb.com>
<http://www.rent.net>
<http://www.tempapts.com>
<http://www.nyhabitat-vacation.com>
<http://www.nyhabitat-sublet.com>

LONG-TERM AFFORDABLE HOUSING

"The online Affordable Housing Resource Center, which aims to dramatically increase New Yorkers' access to information from more than a dozen City agencies involved in housing matters. The Affordable Housing Resource Center can be found on the web at: www.nyc.gov/housing. The site will provide information and advice on buying and renting in the private market, legal rights and responsibilities, and health tips."

Phone: HPD Housing hotline: 1-212-863-5610
SHF Marking hotline: 1-212-757-0633
Related Management hotline: 1-212-987-6445

Help with Landlord Problems in NYC

Schedules subject to change, call first:

East Side Tenants Coalition (ESTC)

P.O. Box 20245
New York, NY 10021-0064

Phone: 1-212-249-0582

Website: <http://www.tenant.net/Tengroup/ESTC/>

Covers the East Side of Manhattan

West Side Tenants Union

200 West 72nd Street, Room 63
New York, N.Y. 10023

Phone: 1-212-595-1274

Website: <http://www.tenant.net/Tengroup/WSTU/>

Free legal clinic: Tues. & Thurs. 2 - 5 PM, Tues. & Wed. 6 - 7:45 PM

"In existence for over two decades, faithfully counseling people on tenant rights."

Volunteer counselors and lawyers help tenants with everything from filing the proper forms to the intricacies of navigating housing court. Services are free of charge, but we do ask that those who come to the clinic and join WSTU, if possible, [pay dues] as we are solely supported by membership dues."

Annual Membership is \$15, and \$7 annually for senior citizens, students and SSI recipients.

Metropolitan Council on Housing

339 Lafayette Street, #301

New York, NY 10012

Phone: 1-212-979-0611

Website: <http://www.metcouncil.net/>

The Metropolitan Council on Housing ("Met Council") is a city-wide membership tenant organization that has been active for more than thirty years. Met Council's monthly newspaper Tenant/Inquilino, edited by Steven Wishnia, covers a broad array of topics of interest to tenants. Listen to Housing Notebook, Mondays at 8 p.m., on WBAI, 99.5 FM.

Urban Justice Center

Phone: 1-646-602-5600

Website: <http://www.urbanjustice.org/>

Legal clinics, Mondays - Thursdays, various locations in Manhattan.

More websites for legal help:

<http://www.tenant.net/nyc.html>

<http://www.tenant.net/Tengroup/>

For more, search for: tenants rights organizations NYC

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article and original links by Lori Bouska, additional links by Millie Ehrlich and Bill Blackman

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<http://www.heartsandminds.org/housing.htm> - online May 18, 2000, latest additions April 6, 2010



Aesthetic Statement

Personal Dance Aesthetic Statement

What I find beautiful and transformative in dance stems first and foremost from what I experience emotionally. My emotional reaction to dance notifies me immediately as to what proves beautiful. Upon leaving a performance, if the work continues to resonate in my mind I know wholeheartedly that it was transformative to me. It's difficult to pen a formula or make into an exact science what will be beautiful in dance every time. However, there are many identifiable characteristics of movement, as both a viewer and participator, which lend themselves to be striking and effective. Thus, these attributes make up my very own dance aesthetic.

As a dancer moving, I believe there is beauty in the unity of dance. Not the coming together of dancers on a stage, but the unity that occurs within each individual dancer. The combination of the mental and physical, simultaneously working together, causes dance to transcend other experiences, like athleticism alone. The body may move in an incredible manner in activities like sports, but the unity of physical being and spirit does not exist in the same way. The emotional investment layered on top of the moving body enlivens a dancer above just cognitive thinking or locomotor movement. There is a lot of beauty to be found in the convergence of qualities in choreography. A combination of contrasting effort qualities in one choreographic phrase, marrying extreme opposites to take the audience on an unpredictable ride with the dancer, excites the senses and truly makes it a pleasure to be the one dancing. As a dancer, I feel immense beauty and even daily transformation as I constantly experience my own body, its capabilities and

accomplishments. When I dance, it proves to be less about the choreography I am executing and more about the feeling that encompasses me. That feeling is why I dance, for nothing else I have ever done compares to that internal connection. I move to feel. My dancing body is beautiful in itself because it is complete and whole, unifying head and heart, in movement.

As an audience member viewing dance, I find beauty in the power of the physical body. I am in awe of feats of strength and technical excellence. My mouth falls open at the sight of lines being achieved; a leg suspended in high developpe, a straight penche, a jete where the legs are on the exact same plane. The sheer visual aesthetic of the body appearing to adjourn reality, for at times it seems impossible that the body could actually be doing these things on stage. I think duets are really lovely because a relationship so evidently exists. The type of relationship can be almost anything- any emotion, any bond, any energy. Duets require trust by both parties, a partnership. The give and take, support, and balance in a duet are so wonderful. I find it beautiful when dance speaks, when dancers and non-dancers alike can grasp the intention and be moved to feel. When the work becomes too abstract to build an emotional connection, I find it very difficult to appreciate it. Even if the bodies are doing incredible things, I am indifferent because I can't locate the humanity, the aforementioned unity, in the dance. A literal story doesn't need to exist, but I look for a distinct point of view to reveal the power in the movement. I think it is most beautiful when I observe dancers really clearly saying something; the message may be open to interpretation by the viewer, but it lives.

The highest ideals of my aesthetic are represented in professional work like that of ballet companies performing contemporary works. The expert technicality of their

movement astounds me, while I find that the feelings presented are more authentic and accessible than in classical ballets. The perfect example of this would be Twyla Tharp's commissioned work for American Ballet Theater in 2007 titled "Rabbit and Rogue." The ballet also had a score by one of my favorite composers (and former Oingo Boingo member) Danny Elfman. The collaboration yielded a piece so strong in technique, flawless in execution, brilliant in musicality, and rich with intricate movement and mind-blowing, seamless duets. Because of my adoration for musical theater, I value Tharp's flair for theatrics in her choreography. Three years after seeing this show, I still remember how I felt as an audience member watching this incredibly unconventional yet beautiful piece.

My other interests absolutely affect and influence my dance aesthetic. My affinity for fashion and styling make costuming very important to me. Clothing is an aesthetic of its own, wearable art that can renovate a person in an instant. The clothes in a dance can enhance or, conversely, detract from the work itself terribly. I love statement pieces that, much like a performer, have a point of view and complement the movement. I think what a dancer wears also helps create the character they are asked to become, and that transformation is beautiful. Also, my interest and background in musical theater cause my aesthetic to be more theatrical, with attention to character, story line, and transmission of emotion being highly valued. The role of music is so crucial to me. I believe that dance comes from a place of interpreting music. If I am not enjoying the music, it is extremely likely I will not enjoy the dancing, no matter how extraordinary. I don't appreciate scores that are monotone or include a lot of chord dissonance. I think harmonies are beautiful, whether instrumental or vocal. I love the sound of a cello or French horn- lower toned

instruments. Spoken text in score can be too literal for my taste, as can be dance when choreographed to exactly mirror lyrics. I think it is more impressive when a hint of the lyric or text is recognizable in the movement, but is distorted ever so slightly to avoid being obvious or uncreative.

Appendix

THEATRE ARTS SEASON 2009-2010

Mary Zimmerman's *ARABIAN NIGHTS*

Directed by Katharine Noon

October 1-3, 7-10 at 8:00pm in the Strub Theatre

Sam Shepard's *BURIED CHILD*

Directed by Fr. Grant Garinger, S.J.

November 12-14, 18-21 at 8:00pm in the Barnelle Theatre

Playwright's Center Stage Coordinated by Judith Royer
October 29 (7:30PM) & October 31 (2:00PM) in Murphy Hall

November 23 (7:30PM) & December 7 (7:30PM) in the
Barnelle Theatre

STAGES OF AIDS

Dec 1 at 8:00pm in St. Roberts Auditorium

William Shakespeare's *TAMING OF THE SHREW*

Directed by Kevin Wetmore

March 3, 5, 7, 11, 13, 17, 19 at 8:00pm in the Strub Theatre
4:00PM (3/7)

KISS ME KATE Directed by Diane Benedict

March 4, 6, 10, 12, 14, 18, 20 at 8:00pm in the Strub Theatre
4:00PM (3/14)

STUDENT ONE-ACTS

April 28-30, May 1 at 8:00pm in the Barnelle Theatre

LOYOLA MARYMOUNT UNIVERSITY
SCHOOL OF COMMUNICATION AND FINE ARTS
DEPARTMENT OF THEATRE ARTS AND DANCE
PRESENTS

**Kiss
Me
Kate**

Directed by
Diane Benedict

STRUB THEATER

March 4, 6, 10, 12, 14, 18 and 20 at 8pm
Special March 14 Performance at 4pm
GENERAL ADMISSION \$15
SENIORS, LMU FACULTY/STAFF/STUDENTS \$10
FOR TICKETS AND RESERVATIONS
CALL CTA AT 310-388-7588

Loyola Marymount University College of Communication and Fine Arts
& Department of Theatre Arts and Dance
Present

Kiss Me Kate

Music and Lyrics by Cole Porter

Book by Sam and Bella Spewack

Directed by Diane Benedict

Cast

(In Order of Appearance)

Don, Doorman: **Nigel Neumeier**

Casey: **Timothy DeRodeff**

Eddie: **Nathan Aderhold**

Hattie, Lilli's Dresser: **Danielle Burdick**

Gwynne, Costumer: **Christina Bolognini**

Daphne, Stage Manager: **Lexi Graboski**

Betty: **Albina Katsman**

Sophie: **Kelsey Nisbett**

Meg: **Michelle Ortiz**

Coco: **Tiffany Benda**

Nathaniel/Gremio: **Steven Jones**

Philip/Hortensio: **Peter Jeensalute**

Harry/Baptista/General: **Grant Garry**

Paul, Fred's Dresser: **Cameron Ware**

Lois/Bianca: **Nicolette Roux**

Bill/Lucentio: **John Dittrick**

Lilli/Kate: **Ana Villafane**

Fred/Petruchio: **Jackson Kendall**

Gino: **Kenton Gott**

Tony: **Brady Morphy**

LIST OF SCENES

SETTING:

ACT ONE

Scene 1 **Stage of the Ford Theatre, Baltimore**

Scene 2 **Front of Stage**

Scene 3 **Dressing Rooms of Lilli Vanessi & Fred Graham**

Scene 4 **Padua**

Scene 5 **Market Square, Padua**

Scene 6 **Dressing Rooms of Lilli Vanessi & Fred Graham**

Scene 7 **Church Square in Padua**

ACT II

Scene 1 **The Stage Door Alley**

Scene 2 **Before the curtain**

Scene 3 **Petruchio's house**

Scene 4 **Backstage Corridor**

Scene 5 **Dressing Rooms of Lilli Vanessi & Fred Graham**

Scene 6 **Backstage Corridor**

Scene 7 **Before the Curtain**

Scene 8 **Baptista's Garden**

There will be a 15-minute intermission between Act One & Two.

LIST OF SONGS

ACT ONE

Another Op'nin' Another Show *Hattie and The Company*

Why Can't You Behave/Bees Do It *Lois/Bianca &*

Bill/Lucentio

Wunderbar *Fred/Petruchio & Lilli/Kate*

So in Love *Lilli/Kate*

We Open in Venice *Ensemble*

Tom, Dick or Harry *Lois/Bianca, Bill/Lucentio, Gremio*

(First Suitor) & Hortensio (Second Suitor)

I Hate Men *Lilli/Kate*

Were Thine That Special Face *Fred/Petruchio*

Cantiamo D'Amore *The Ensemble*

Kiss Me, Kate *Fred/Petruchio, Lilli/Kate & The Ensemble*

ACT TWO

Too Darn Hot *Paul and The Ensemble*

Always True to You In My Fashion *Lois/Bianca*

From This Moment On *Harrison Howell & Lilli/Kate*

All of You *Bill Calhoun /Lucentio & The Ensemble*

So in Love (Reprise) *Fred/Petruchio*

Brush Up Your Shakespeare *First Man and Second Man*

Pavane *Lois/Bianca, Bill/Lucentio & The Ensemble*

I Am Ashamed That Women Are So Simple *Lilli/Kate*

Kiss Me, Kate (Reprise) *The Company*

Orchestra

Piano/Choral Director: **Greg Koppenhaver**

Viola: **Michael Whitson**

Trumpet: **Tony Belletti**

Woodwinds: **Mike Munson, Nicholas Sobko**

Bass: **Sean MeEvoy**

Percussion: **Sean McDonough**

Vocal Director: **Karl Snider**

Production Team

Scenic Design: **Jeff Eisenmann**

Costume Design: **Gwynne Clark, Kelsey Ion, Kelsey Hainlain,**

Claire Livingston, Emily Correnti

Lighting Design: **Dan Weingarten**

Music Director: **Karl Snider**

Choreographer: **Stephanie Jamieson**

Properties Master: **Kenneth Schwartz**

Technical Director: **Jason Sheppard**

Master Electrician: **Rob Hillig**

Production Manager: **Charles Erven**

Production Stage Manager: **Samantha Cloonan**

Sound Design: **Ian Burch**

Asst. Stage Managers: **Jessica Young, Ashley Donnert,**

Leondria Brown

Technical Staff

Sound Operator: **James Cammack**

Light Operator: **Arantza Fahnbulleh**

Spot Operators: **Scot Smith, Flannery Underwood**

Running Crew: **Kenton Gott, Brady Morphy, Alex Ford, Sean**

Daly, Dustin Pearson, Marisa Bettencourt, Olivia O'Neil

Costume/Makeup Running Crew: **Sarah Barger, Julisa Golden,**

Melissa McIntosh, Nicholas Page, Marina Robinson

Costume Director: **Gwynne Clark**

Costume Assistants: **Pam Weistling, Emily Carrenti,**

Clair Livingston, Jhia Jackson

Costume Guest Artist: **Sam Marks**

Work Study Crew

**Lexi Groboski, Devin Kasper, Heather Romanowski,
James Cammack, Craig Batory, Albina Katsman,
Sean Daly, Thomas Wickboldt, Tom Riordan**

Prep Crew

**Chasen Banks, Michael Zazarino, Abby Pierce,
Leah Clark, Dustin Pearson, Brianna Young,
Laura Cain, Erica Enyon**

Costumes

**Julisa Golden, Kelsey Hainlen, Kelsey Ion, Erica Espejo ,
Claire Livingston, Ashley Donnert, Emily Correnti,
Cornelia Miller**

Costume Prep Crew

**Sarah Barger, Maddy Haderlein, Jennifer McGregor,
Nick Page**

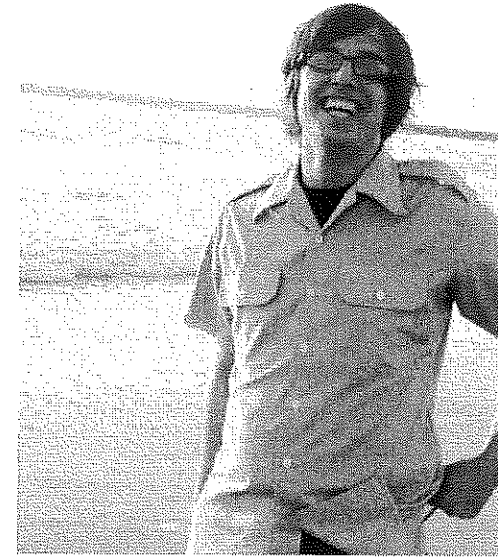
Publicity/House Management

**Katie Birnie, Katie Fisch, Jessie Harrison, Bri Lefevers,
Julia Marella, Jake O'Connor, Isaac Olvera, Kate Palacio,
Joseph Schlegel, Drew Viney**

Special Thanks

**Barbara Busse, Gwynne Clark, Samantha Cloonan,
Jeffery Eisenmann, John Ferola, Rob Hillig,
Stephanie Jamieson, Greg Koppenhaver, Kenny Schwartz,
Jason Sheppard, Mark Seldis, Karl Snider, Dan Weingarten,
Kevin Wetmore, Jeanine Uribe, and the students in Thea 398
Advanced Sewing Class for their help with the show**

The Sam Wasson Theatre Arts Scholarship



Loyola Marymount University student Samuel Wasson died in a car accident on October 23, 2007. Sam was a second-year student majoring in Theatre Arts and was a much beloved classmate, student, and friend. In his honor, The Sam Wasson Theatre Arts Scholarship was created to support LMU undergraduate theatre students who actively participate in both acting and technical theatre (production) courses of study.

Donations to the scholarship fund can be made at the performance tonight or by sending a check to:

Loyola Marymount University
University Relations
1 LMU Drive, Suite 2800
Los Angeles, CA 90045
Attn: The Sam Wasson Theatre Arts Scholarship

LOYOLA MARYMOUNT UNIVERSITY

COLLEGE OF COMMUNICATION AND FINE ARTS
DEPARTMENT OF THEATRE ARTS AND DANCE

PRESENTS

WILLIAM SHAKESPEARE'S

THE TAMING OF THE SHREW

DIRECTED BY
KEVIN J. WELMORE, JUGENT



KISS Me Kate

Directed by
Diane Benardici

\$20
SPECIAL PRICE
FOR BOTH SHOWS

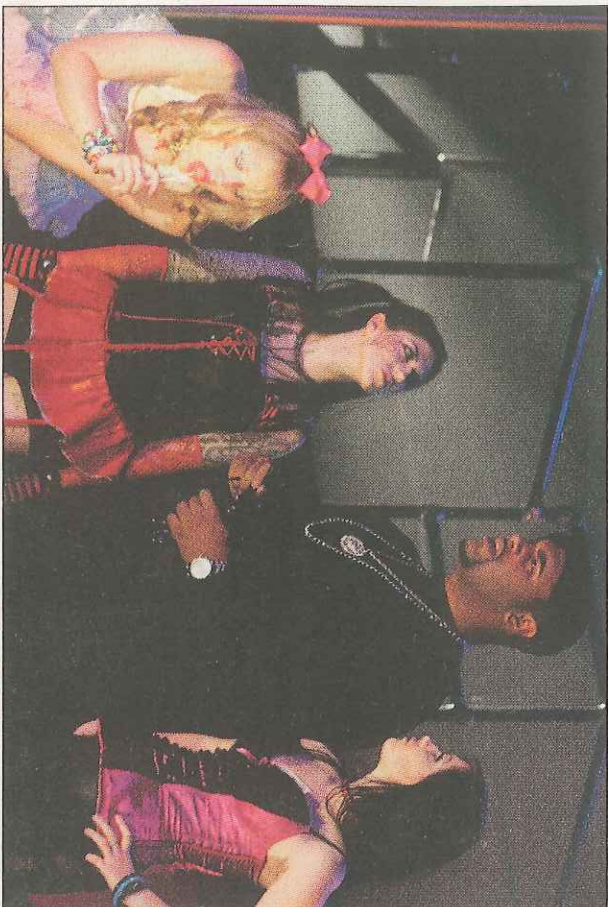
STRUB THEATER

MARCH 3, 5, 11, 17 AND 19 AT 8PM
WITH SPECIAL PERFORMANCES ON
MARCH 7 AT 4PM AND MARCH 13 AT 8PM

MARCH 4, 6, 10, 12, 14, 18 AND 20 AT 8PM
WITH SPECIAL PERFORMANCE ON
MARCH 14 AT 4PM

GENERAL ADMISSION \$15 | SENIORS, LMU FACULTY/STAFF/STUDENTS \$10
FOR TICKETS AND RESERVATIONS CALL CTA AT 310-388-7588

Shocking Shakespeare in a strip club



Photos by Kiley Ong | Loyolan

Top: LMU's production of "The Taming of the Shrew" opens with the Lord explaining his plot to dress up Christopher Sly as Kate. Pictured, left to right, are freshman Kelsey Walmer, sophomore Christina Gregory, junior Rob Holman and junior Alex van Doren. Bottom: Rivals Hortensio and Gremio devise a plan to find someone to marry Kate so they can woo her younger sister, Bianca. Pictured, left to right, are seniors Derek Talbott, Tynae Miller and Scot Smith.

Play Review

By Kayla Begg
Asst. Opinion Editor

It's shocking. It's raunchy. It's dirty. It is not recommended for anyone under 18.

And yet somehow it works.

The LMU theatre department's production of "The Taming of the Shrew," directed by theatre arts professor Kevin Wetmore, remains faithful to the Shakespearean text but has also been given a modern-day makeover, with the setting in a strip club and unabashed cross-gender casting. In spite of its seeming incongruity, the play manages to blossom, driven by an enthusiastic cast.

The set, a creatively industrial and appealing design by Jeff Eisenmann, and the setting of the play itself offer the viewer an unusual but effective metaphor for observing the power dynamic between men and women that is found in "The Taming of the Shrew," giving what may seem to be an archaic issue an oddly modern ring to it.

For those who know the story, following the plot in this context can initially be challenging, but the rhythm of the show is quickly established and an energetic cast keeps it from sliding into the realm of the unintelligible.

The play opens with the ladies of the "Spearmint Shrew Strip Club" punishing a drunken, grabby spectator by the name of Christopher Sly by dressing him up as a stripper and convincing him his name is Kate.

Shakespeare's traditional, established story swiftly then moves in. Temperamental and defiant Kate becomes an obstacle to her insufferably sweet sister Bianca, whose father refuses to let Bianca marry unless the sharp-tongued Kate marries first. Imperious and high-handed, a Venetian named Petruchio, in need of money

and attracted by Kate's generous dowry and the challenge she presents, forcibly marries Kate and sets out on his quest to tame the infamous shrew.

Junior theatre arts major Alex van Doren gives a confident and convincing performance as Kate's domineering husband, Petruchio. Undeterred by the cross-gender casting, she completely embodies Petruchio's arrogance and swagger, leaving no one in doubt as to who is master of this stage.

Jared Egusa, a sophomore theatre arts major, is a milder version of Kate than is often seen in productions of this particular play, but the dynamic between Egusa and van Doren keeps the central conflict alive.

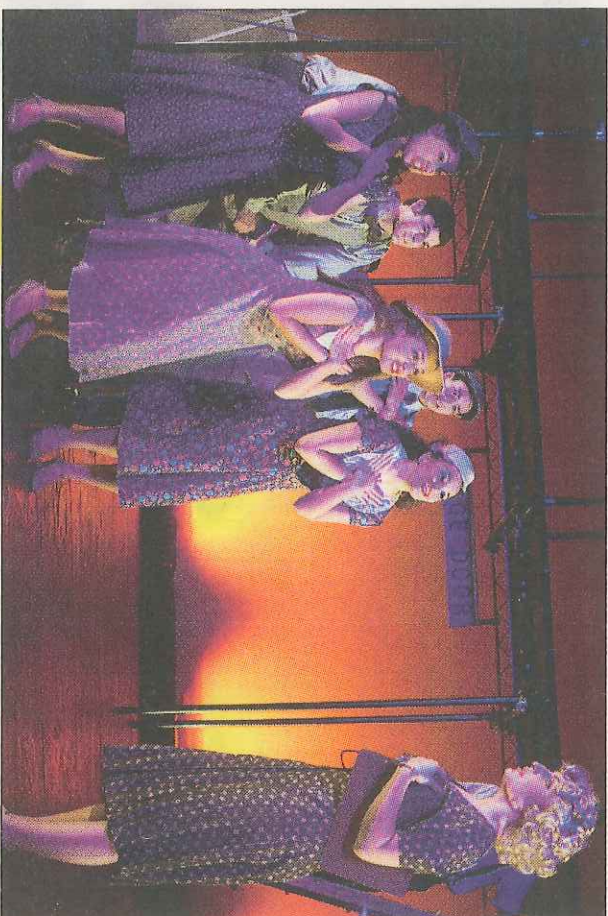
The cross-gender role-playing does not run completely across the board, however. Mackenzie Rae Campbell's Bianca is sugary and flirty, and the dorky but loveable Lucentio, played by freshman Joseph Horsporo, is adorable in his tremulous yet persistent quest for her heart.

Rather than use scene changes, the story is interrupted by the performances of the dancers that lounge about the club, each dressed as her own stripper "character" in eye-popping and creative costumes by designer Sarah Broyles (LMU '08). While some aspects of the play seem odd in this setting, such as the weddings themselves among some of the strippers, frequent modern-day references and jokes helped to tie everything together.

While some may say that this production is merely shocking to be shocking, this unique interpretation of a classic play is definitely worth seeing, if only for the shock of watching Shakespeare flourish in a strip club.

Remaining performances of "The Taming of the Shrew" will be on March 11, 13, 17 and 19 at 8 p.m. in the Strub Theatre. Tickets are \$10 and can be purchased through Central Ticketing Agency or at the theater.

A fun-filled, jazzy trip into the 1940s



Photos by Sam Shimizu-Jones | Loyolan

Top: "Kiss Me Kate" opens with the song "Another Openin', Another Show." Pictured, left to right, are sophomore Michelle Ortiz, senior Grant Garry, freshman Albina Katsman, senior Peter Jeensalute, senior Tiffany Benda and senior Lexi Graboski. Bottom: The final scene of "Kiss Me Kate" features a wedding between Bianca (senior Nicolette Roux, left) and Lucentio (senior John Dittick, right). Also pictured is Ana Villafañe (center).

Play Review

By Marie Webb
Asst. A&E Editor

The actors from last week's opening of "Kiss Me Kate" seemed completely exhausted as they bowed onstage, but reasonably so, as they had been dancing and singing in the musical for over two hours. The event was completely sold out and was a hit with the audience.

The chemistry on stage between the two main characters, Fred/Petruchio (Jackson Kendall) and Lill/Kate (Ana Villafañe), was undeniable. When they entered a 10-minute squabble onstage, I couldn't help but laugh hysterically with the crowd. Villafañe was not afraid to unleash her vulgar side as she bit Kendall, who plays her fiancé, and smacked him with flowers. Likewise, Kendall went right up to Villafañe and started vigorously smacking her rear.

Playing two different roles as the same character seems like a daunting task. However, switching between Shakespearean accents and 1940s dialect seemed like a breeze for the main stars.

You will definitely get your money's worth at "Kiss Me Kate," because it's almost like seeing two plays at once. Viewers get a snapshot of the play "The Taming of the Shrew," which takes place within "Kiss Me Kate." If you're not a huge fan of Shakespeare's plays, this musical may be perfect for your taste. I found it easier to appreciate the plot of "The Taming of the Shrew" because the comedy injected by "Kiss Me Kate" was so amusing. Even the orchestra members couldn't help but laugh along at the ridiculously amusing humor.

The live orchestra had eight players performing on piano, strings, brass, wood winds and percussion. All of the music and lyrics in "Kiss Me Kate" were written by Cole Porter. As a personal fan of Porter, I immediately think of his jazzy and airy vibes when I hear his name. The orchestra worked very hard to deliver the 1940s jazz music, as well as the

more traditional classical music.

During act two, the musicians played "Too Darn Hot" as character Paul (Cameron Ware) belted out the flashy lyrics. The entire cast hopped on stage and busted out some incredible dance moves. I couldn't help but think about how impressive it was that Ware could sing that well, while his leg was stretched up 6 feet in the air and he was spinning in circles. The live music was essential to the dance scene which featured a pavane, a slow processional dance common during the Renaissance. Most pavanes are very elegant and require a partner. The musicians helped to enforce the slow two beat pulse. This scene was drastically different from the craziness of "Too Darn Hot" and transports the audience back to another era. The rustic and flowing white dresses worn by the female dancers beautifully represented the time period.

The orchestra and the cast members interact throughout the play. Senior economics major Sean McDonough hopped on stage and drummed on a wooden box while he was hit on by some of the female characters. Kendall spoke directly to the choral director and pianist Greg Koppenhaver. The orchestra essentially became actors in the musical when Kendall said "Thank you, Greg" to Koppenhaver three times in an effort to get the orchestra in "The Taming of the Shrew" to stop playing.

Although the live music was a bonus in some aspects of the musical, it took away from others. When sitting in the back of the theater, the orchestra was no problem. But as soon as I moved to the fourth row, I became distracted. This may be partly because I am a music major, but I had a hard time not watching the orchestra jam out while the actors were on stage dancing and singing. The orchestra needed to be set much lower so that it didn't distract the audience from what was happening onstage.

There are five more performances left of "Kiss Me Kate" in Strub Theatre. The next show will be Wednesday at 8 p.m. Tickets are \$10 for seniors, LMU faculty, staff and students. General admission is \$15.

Happening on campus this week

"Nothing ET.AL." art show
Thursday, Dec. 3 – Friday, Dec. 18
Thomas P. Kelly, Jr. Art Gallery
Free

"Sherlock Holmes" screening
Monday, Dec. 7, 7 p.m.
Mayer Theatre, SFTV building
Free

Faculty Dance Concert
Tuesday, Dec. 8 – Saturday, Dec. 12, 8 p.m.
Strub Theatre, Foley Building
\$8 for students and seniors, \$15 general admission

"Comedy for the Cure" feat. BJ Novak
Tuesday, Dec. 8, 8 p.m.
Burns BackCourt
\$5

"LMU's Got Talent"
Wednesday, Dec. 9, 7 p.m.
The Living Room
Free

"The Princess Bride" screening
Wednesday, Dec. 9, 7 p.m.
The Von der Ahe Family Suite, Hannon Library
Free

Christmas Gala Concert
Thursday, Dec. 10
and Saturday, Dec. 12, 8 p.m.
Sacred Heart Chapel
\$12 general admission on Thursday
\$15 general admission, \$12 faculty, seniors
and students on Saturday
\$5 LMU students on Thursday and Saturday

Are you a movie buff? A book worm? A music junkie? A theater expert?

Write for A&E!

To write for the A&E section, contact A&E Editor Emily Rome at erome@theloyolan.com.

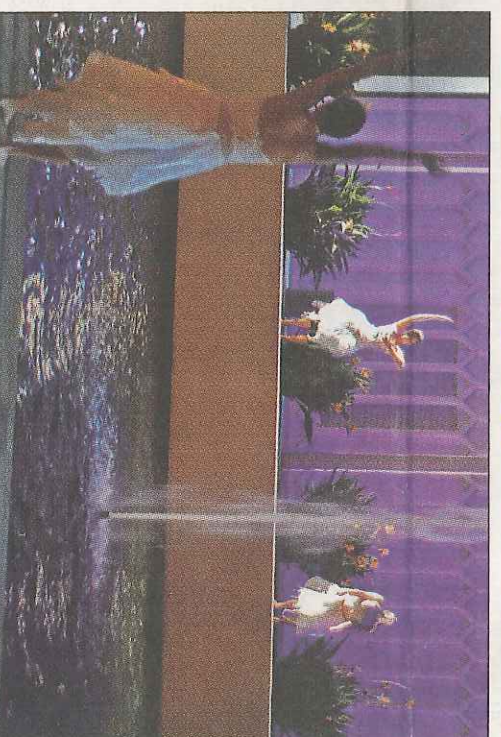
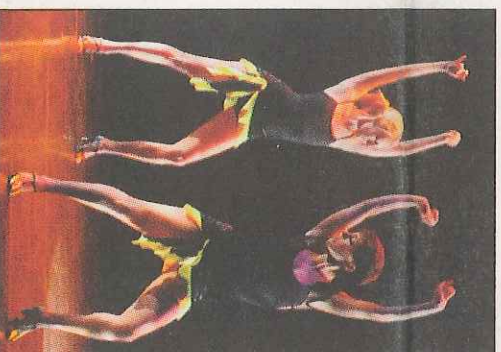
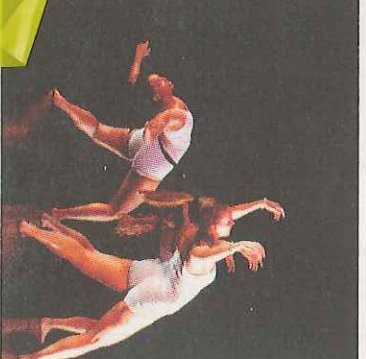
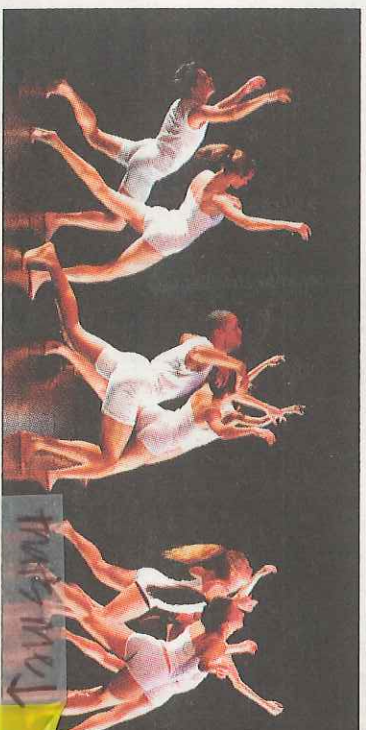
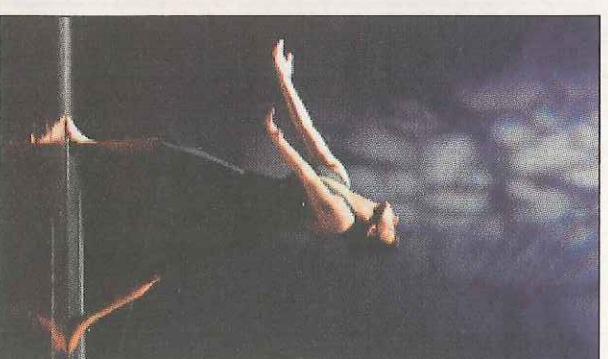
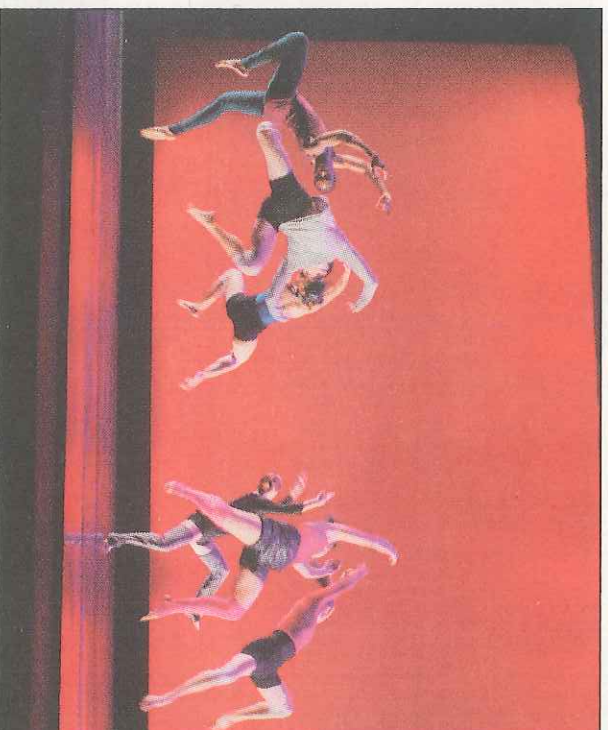


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Dance department completes year-long preparation of dance concert



Hector Castro | Loyolan

Top left: "Tessalations," a modern dance choreographed by professor Chad Michael Hall. Top right: Alex Crow in professor Holly Johnston's modern dance, "3 Veils." Center: "Seen," a contemporary ballet by professors Scott Heinzelring and Tekla Kostek. Bottom left: Sarah Thomason and Crow in professor Paige Porter's jazz "F-I-nale." Bottom right: "Lunar River," performed around the fountain outside Foley, choreographed by Johnston.

Event Preview

By Megan McMurrey
Contributor

The holiday season is upon us at LMU, and that spirit brings giant Christmas trees, holiday music and the annual winter dance concert.

"We're like Santa's elves," joked Dannon Rago, one of the artistic directors for the concert, when asked when the dance program began preparing for this year's concert. "As soon as the concert was over last year, we got right to work preparing for this year's event."

Choreographed by faculty and guest artists and performed by students, the show is put on at the end of every fall semester by the department of theatre arts and dance. This year the dance program is especially excited to welcome two special guest choreographers: Justin Giles, renowned in the world of dance, and Sonya Tayeh of "So You Think You Can Dance." Tayeh's dance, titled "Under the fire," is a contemporary jazz piece set to "Pourriture 7" by Mr. Oizo.

The dance program works year-round to put on this pro-

duction, starting with selecting choreographers at the beginning of the year and auditioning the students as soon as the new semester begins. While not everyone in the dance program makes it into the show, almost every dance major plays a part by either working on the crew or backstage at the concert.

"It's been really hectic preparing for the concert, but it has also opened us up to meet new choreographers and a lot of the other students. It's a lot different from what we were used to in high school but we're able to experience things we wouldn't be able to anywhere else," freshman dance major Jordan Adelberger said.

Adelberger and freshman dance major Samantha Whidby are both performing in a very unique type of dance for this year's concert. "Lunar River," choreographed by professor Holly Johnston and the two dancers, will be performed during intermission around Foley Fountain in front of the theater. Categorized as a "site-specific installation," the modern piece will be performed to "Scape" by David Karagianis.

The concert will feature a

variety of styles including classical ballet, contemporary ballet, modern dance and even a Yiddish folkdance titled "New Moon" (not to be confused with the vampire phenomenon). Choreographed by Karen Goodman, this piece draws upon Jewish mysticism and Yiddish dance and music.

The finale this year, choreographed by professor Paige Porter, will feature 85 of the 120 dance majors on campus.

"One of the reasons we put on these concerts is not only to teach our students how to perform as professionals, but also to provide an art experience for audiences in the LMU and surrounding communities," said Judith Scalin, co-chair of the department of theatre arts and dance, who is also one of the artistic directors for the show. "These concerts provide an expression of art and entertainment available to the entire campus as well as the community."

"An Evening of Concert Dance" will take place from Tuesday, Dec. 8 to Saturday, Dec. 12 with a show at 8 p.m. each day in Strub Theatre. Tickets are \$8 for students and seniors and \$15 for general admission.

Film, Literature, Music, Video Games and Theater

Strip club and 1940s sets bring Shakespeare to Strub Theatre

Play Feature

By Isa Gillette
Copy Editor

A darkened display of metal tables occupied by questionable characters, neon graphics and, of course, the requisite stripper pole is the first thing you'll see. No, this isn't another evening at The Body Shop; it's the set of a play right here on LMU's Jesuit campus.

Last night, in the Strub Theatre, was opening night for the student production of "The Taming of the Shrew," directed by theatre arts professor Kevin Wetmore. Tonight will be the opening night of "Kiss Me Kate," a musical adaptation of the Shakespearean classic, directed by theatre arts professor Diane Benedict. For the next two weeks these productions will run in repertory, highlighting the many ways in which a centuries-old story can be transformed to fit seamlessly into the underbelly of contemporary society as well as a musical set to Cole Porter in the 1940s.

"The Taming of the Shrew," is the story of two sisters. The eldest is disagreeable and has no one interested in her. However, her younger sister (who has many suitors) cannot marry until her sister does, by their father's decree. The younger sister's suitors pay a wealthy man to court and marry the elder. As is the case in many of Shakespeare's plays, the original plan fails and comedy ensues along the way. Basically, if you've seen "10 Things I Hate About You," you know the plot.

In each of these productions, the music plays a large role.

"It's great to find a way to incorporate 'I-Pain into Shakespeare,'" Wetmore said.

They were able to do just that. In Petruchio's wedding scene, in "Taming of the Shrew," junior theatre arts major Alex van Doren walks down the aisle to "I'm N Luv Wit A Stripper." This song choice seems much less bizarre once one considers that the play is set in a modern-day strip club. Other artists featured that are blatant anachronisms are Oryg and the Shiny Toy Guns.

While "Kiss Me Kate" has kept to more conservative standards in comparison with "Taming," it features all the classic Cole Porter songs from the original show. What makes this production stand apart is the full orchestra, which will accompany the talented vocalists onstage.

"Usually it's only piano accompaniment, but for Cole Porter a full orchestra seemed necessary," Benedict said.

The orchestra is a mix of non-students and students, including junior bassist Sean McEvoy, an English major, and senior economy major and percussionist Sean McDonough. Aiding Benedict in musical aspects is Vocal Director Dr. Karl Snider.

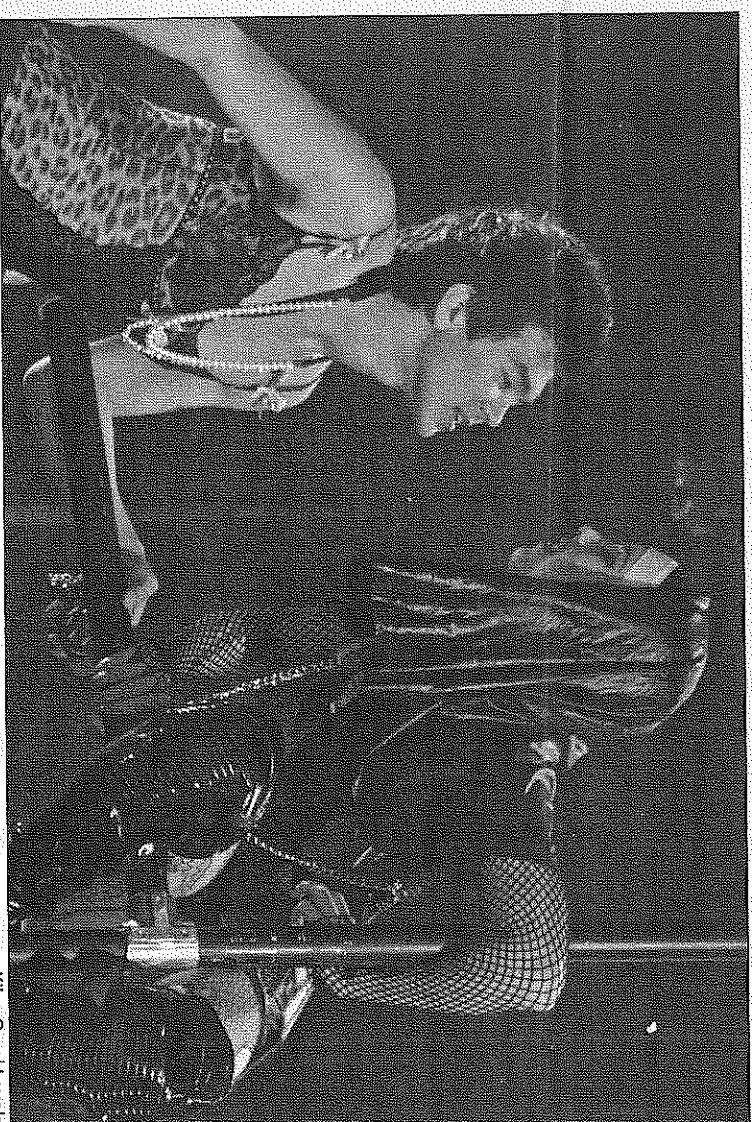
Both shows are performed on the same stage and, because of this, use different aspects of the same set. For "Kiss Me Kate," the set is rather sparse. The set switches from portraying a backstage area to portraying a stage area, so the audience is either watching the "real life" commotion in a dressing room environment or the onstage, adapted version of "Taming of the Shrew" that takes place within the larger musical. Throughout the play, certain elements are added to the set, but they are subtle, particularly in comparison to the production of "Taming of the Shrew."

As mentioned, "Taming of the



Sam Shimizu-Jones | Loyolan

In LMU's current production of "Kiss Me Kate," freshman theatre arts major Jackson Kendall (left) and junior music and sociology double major Ana Villafane (right) play Petruchio and Kate in the performance's play within the play. "Kiss Me Kate" features both Shakespearean and 1940s-era costumes.



Kiley Ong | Loyolan

Sophomore theatre arts major Jared Egusa (left) plays Kate in LMU's current production of "The Taming of the Shrew," in which director Kevin Wetmore has the two main characters played by opposite genders. Above, Egusa chats with senior theatre arts major Devyn DiFilippo (right), who plays Ophelia, a dancer at the strip club.

Shrew" takes place in a strip club, so the set features a full-sized stripper pole, mid-stage, glittery streamers across the back and a bright pink neon sign. Tables are set around the stage on both levels, which Wetmore

said, "Usually it's only piano accompaniment, but for Cole Porter a full orchestra seemed necessary," Benedict said.

ing place on the upper level, there's a girl dancing on the pole downstairs," Wetmore said.

This hectic environment is just one of the many things that makes this play constantly entertaining and unique.

Aside from the setting changes, a few of the main roles were switched around so that the character of Christopher Sly/Kate is played by Jared Egusa, a sophomore theatre arts major, who said the most difficult part of playing Kate was learning to walk in heels.

"I've pretty much mastered it by now," he said. Van Doren plays Petruchio, traditionally the male lead. The reason for the changing of gender roles is to call attention to the strong themes of gender differences in the play. Wetmore commented that the setting and the high-light on gender both exemplified the "male fantasy of dressing women up." Certainly a deviation from the norm, but, then again, it is Shakespeare, who was nothing if not inventive.

One way in which both productions adhere strongly to the originals is the use of Shakespeare's dialogue. Each cast spent a great deal of time on and off set memorizing and understanding every line of the play. In fact, after being cast in "Kiss Me Kate" just after Thanksgiving, every actor had to have their lines memorized by the last week of Winter Break in order to come back to campus a week early for 9 a.m. to 6 p.m. practices Monday through Saturday. However, the hard work is rewarded, as the actors receive three credits for their participation. Ana Villafane, junior music and sociology major who plays Kate and Lillie, described the dialogue as the most difficult part.

"I'm from Miami, and I speak Spanish better than English, so speaking in the overly articulate and eloquent 1940s American voice was the hardest for me," Villafane said.

Van Doren said the rehearsals, which consisted only of reading the lines and understanding the words' exact meanings, were the most helpful in perfecting the dialogue.

Benedict described the cast as being one of the most talented she's

"The Taming of the Shrew"
Strub Theatre
Selected Dates March 3 - 19
Next show: Friday, March 5, 8 p.m.

"Kiss Me Kate"
Strub Theatre
Selected Dates March 4 - 20
Next show: Today, 8 p.m.

For tickets and reservations, call CTA at (310) 338-7588.

Check out the March 8 issue of the Loyolan to read reviews of "The Taming of the Shrew" and "Kiss Me Kate."

Assessment of My Performance- Stephanie Jamieson

Strengths and Challenges

Danielle was wonderful to work with. She picked up choreography quickly, performed the work flawlessly and often played a key role in helping me teach the rest of the cast, especially when it came to technique. I think the only challenge she has is stamina in focus and attitude. I found towards the end of long rehearsals or in the hump period of rehearsals she would drop in energy and enthusiasm. It is something I think many students and non-professionals struggle with. However it is something that is easily remedied with some experience working in the field outside of school. I bring it up, not to point my finger but to make her aware of my observation before she steps into the professional world and someone else let's her know in a much harsher way. (I love you Danielle and am saying this from a place of love and wanting to help you be successful, please know that.)

an evening of
**CONCERT
DANCE**

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Loyola Marymount University
Strub Theatre
December 8 ~ 12

THE SPOTLIGHT AWARD

The Loyola Marymount Dance Program has established the Spotlight Award to recognize the contributions of artists, educators, and staff who not only give of their time as professionals, but who also steward their resources and gifts for the advancement of our students both here at LMU and in the community.

Loyola Marymount University holds as its mission the goals of: encouraging learning, educating the whole person, and serving others in the spirit of faith and for the promotion of justice. These are only a few words, but they hold within them the call to refine our humanity as it expresses itself in mindfulness, discernment, compassion, physical vitality, authenticity, honesty, spirituality, and generosity. This is both exciting and daunting work. Students at LMU learn not only from what professors and artists teach them through curricular and co-curricular programs, but they also subtly absorb values and a way of being in life from the informal dialogues and day-to-day choices and actions of those who guide them here at the University and in the world beyond LMU.

The **Spotlight Award** is given to those who offer education, art, and/or community services in ways that embody Compassion, Truth, and Love.

The 2009 Spotlight Award is presented to the **PART-TIME DANCE FACULTY**

As we contemplated who might be our SPOTLIGHT AWARDEE this term, our minds returned over and again to our remarkable artist-scholar-faculty members who populate our over 30 member **part-time dance faculty**. Situated in Los Angeles, the LMU Dance Program benefits richly from a lively pool of accomplished dance professionals – performers, choreographers, teachers, dance therapists, physical therapists, scholars, studio entrepreneurs, media specialists, among many others. We honor their expertise and the dedication, sacrifice, love, patience, perseverance, imagination, hopefulness, and dogged ingenuity that is required of body-mind-spirit so that Dance and Dancing comes alive, stays alive, and survives the to and fro of economic, political, social, and artistic vicissitudes of culture. In addition to the accomplishments that are recorded on their resumes, on recordings of their works, and in the books and articles they have written, lives the less tangible, but nonetheless profound, imprint they have left and are leaving on the hearts, minds, and spirits of the students of Dance at Loyola Marymount University. We list only a sampling of the contributions these faculty have made to the life of this Dance Program: a signature commitment to professional training in the art of Jazz Dance; a dance pedagogy sequence somewhat unparalleled in the state; a series of yoga courses for dance majors and general students; a commitment to Dance as Social Action; a methodical, serious investment in the culture and practice of martial arts; a lively tap program; a dignified and sequential ballet program for students who identify themselves as primarily modern and jazz dancers; courses in world dance from around the globe – Hawaii, Greece, Africa, Bali, India, China, Spain, Latin America, Ireland, the Balkans, and Israel; and an engagement in dance scholarship requiring research and writing, and analytical/scientific rigor. Part-time faculty lead assessment initiatives with fervor and intensity. They have developed and are leading expansion of performance opportunities for students -- development of Sr. Showcase presentations, pre-term dance intensives, establishment of internships off campus, and they assist with the building of career bridges for our students after they graduate. We are a full-time faculty of five very industrious human beings, but with over 100 majors and about 400 students who take dance as Dance majors, Dance minors, Liberal Studies majors, and general students, we could not be the vibrant program we are without the astonishing loyalty, robust inventiveness, generous heartfulness, and fertile intelligence and imagination of our part-time artist-scholar faculty members. Several faculty have been with us for over 25 years -- many for close to or over 10 years. They bring their unique voices to the tables of discussion and action and also listen to the song of our mission at LMU. They coach students one-on-one when they are not paid to do so. They seek to illuminate the visible gifts beautifully apparent in the work of their students as well as cultivate those talents which may lie hidden beneath fear, doubt, frustration, or ignorance. They spend many financially uncompensated hours planning events for our students, mentoring student research papers and choreography, and assisting the full-time faculty in the building of rigorous, up-to-date, and professional curriculum. The dedication of the part-time faculty members of the Dance Program at LMU above, beyond, over, and through the assigned duties placed before them; their loyalty during turmoil and quiet times, through celebrations and disappointments, amidst change, challenge, and victory; their industriousness which exceeds job description; and their hearts which open with stunning generosity – all these affirmation of LIFE create a partnership between university and community, full-time and part-time faculty, and faculty and student which is a signature strength and source of creativity and vibrancy of the Dance Program at Loyola Marymount University.

An Evening of Concert Dance

Presented by the
College of Communication and Fine Arts
Department of Theatre Arts and Dance
Dance Program

Artistic Directors
PATRICK DAMON RAGO and JUDITH M. SCALIN

Music Director
DAVID KARAGIANIS

Lighting Designer
JOHN A. GAROFALO
Embrace The Void Design & Electrics LLC

Costume Director
GWYNNE CLARK

Production Manager
PATRICK DAMON RAGO

The LMU Dance Program is an accredited institutional member of the National Association of Schools of Dance and the American College Dance Festival Association

Program

NOVE Sophie Monat
UNDER THE FIRE Sonya Tayeh
SEEN Scott Heinzerling & Tekla Kostek
3 VEILS Holly Johnston
TESSELLATIONS Chad Michael Hall

Intermission

LUNAR RIVER Holly Johnston

Lunar River is a site-specific installation to be performed during intermission around the fountain in front of the theatre.

GOODBYE FOR GOOD Justin Giles
STANDING IN THE MIDDLE OF CHAOS Ursula Payne
NEW MOON Karen Goodman
CLOSE(R) Mike Esperanza
SERVE IT UP! Paige Porter

The use of any recording devices and cell phones is PROHIBITED in the theatre.

NOVE

Choreography: **SOPHIE MONAT**

Music: *Violin Concerto in F, OP 8, No. 11*; Guisepppe Torelli

Costume Design: Liz Pelster (California State University, Long Beach)

Dancers: Coco Caporal
Amanda Copple
Jovan Dansberry
Coco Gutilla
Hannah Inayoshi
Aileen Moran
Layne Rodrigues
Ashley Willingham
Brittany Willut

Understudies: Christina D'Arrigo
Semhar Dory
Erin Stover

Sophie Monat, born in London, England, began her professional career in Europe where she danced with the Lille Opera Ballet in France and the National Ballet of Portugal. Following eight years as Ballet Mistress to the New Jersey Ballet, she served as Director of the Classical/Contemporary Dance Department at the Orange County High School of the Arts and was also Ballet Mistress to the State Street Ballet in Santa Barbara. Ms. Monat is currently a member of the full-time faculty at California State University Long Beach Dance Department, where she teaches all levels of ballet technique, and directs and choreographs for the department's dance concerts.

Ms. Monat guest teaches extensively and has taught company class for numerous companies including ODC/San Francisco, the Lyon Opera Ballet, the Hartford Ballet and Raiford Rogers Modern Ballet. She has also taught, choreographed and staged a wide range of classical and contemporary ballets for companies, dance festivals, and professional schools and universities throughout the U.S., including Stanford University, Scripps College, Loyola Marymount University, UC Irvine and Monclair State University, New Jersey. Most recently her choreography was selected for the McCallum Theatre's 2009 *Under The Stars Choreography Festival* in Palm Desert.

UNDER THE FIRE

Choreography: **SONYA TAYEH**

Music: *Pourriture 7*; Mr. Oizo

Costume Design: Sonya Tayeh

Dancers: Kris Engelstad
Callie Lyons
Cheryl Smith
Shae Stanton
Heather Ursulum

Understudies: Jhia Jackson
Nicole Sylva

Detroit, MI is the home of Motown, Techno, and many forms of inventive dance. Growing up in this diverse environment, sound and movement became Sonya Tayeh's nature. Listening, feeling and analyzing music as a child allowed Sonya to move according to the sounds she heard and felt. She experienced the freedom of freestyle movement until she reached the age of 17.

At this time, Sonya realized that with this rooted style there had to be a base, a form, and a technique. Searching for a foundation, she decided to study dance at Wayne State University. She received her BFA in dance studying dance history, anatomy, and performance. By indulging herself in this art, she graduated one year early.

Sonya now teaches a self-titled class called Combat Jazz, which incorporates her deeply rooted form with the essence of contemporary technique mixed with her own quirky style. This stylized, free-flowing movement is aggressively formulated through one-on-one physical contact. In this form of movement, the importance of core strength and body awareness is a constant.

Sonya Tayeh now resides in Los Angeles, where she is faculty at the Edge Performing Arts School, and Loyola Marymount University. She is proud to be represented by MSA Agency for choreography. Her work has gleamed through television screens on *So You Think You Can Dance* and the new promo commercial for *Dancing With The Stars*. She also travels the world teaching workshops, intensive master classes, and setting works. Sonya has had the pleasure of collaborating with artists such as Kerli, Tabitha and Napoleon, Beat Freaks and many more. She has received much recognition and prestigious accolades at various choreography competitions and University Gala performances.

"I believe having a strong sense of self as a human being allows movement to become natural like nature. Nature changes...it's constantly evolving. Being of this earth, we must do the same. If we move with nature, our bodies will never lie, it will simply be natural."

SEEN

Choreography: **SCOTT HEINZERLING & TEKLA KOSTEK**

Music: Antoine Salem

Costume Design: Scott Heinzerling & Tekla Kostek

Dancers: Jordan Adelberger
Ellie Biddle
Jesse Chin
Amanda Copple
Semhar Dory
Nicki Fein
Edward Jenkins
Gina Lewis
Alyssa Maurino
Suzy Myre
Cheryl Smith
Shae Stanton
Nicole Sylva

Tekla Kostek received her dance training on scholarship at The National Ballet School and The Center for Dance Education at the Boston Ballet School with Tatiana LeGat. She has performed with the Boston Ballet and Holly Johnston's modern dance troupe ledges and bones dance project. Currently she can be seen performing with The Los Angeles Chamber Ballet. She has been on stages across Europe and has been likened, by Emma Manning of Dance Europe, to Paris Opera Ballet star, Sylvie Gillem, for her superhuman extension, exceptional control, and neo-classical attack.

Tekla has been on faculty at the University of Massachusetts, Five College Dance Department, as well as The Oakwood School and numerous pre-professional training schools on the east coast. Tekla has also been seen on the hit TV show Dancing with the Stars as a ballet coach to the celebrities. Tekla has collaborated with Christian Burns of the Foundry, and Michelle Zeitlin of Morezap Productions, and others. Tekla teaches at Loyola Marymount University and privately out of Mimoda Studios.

Please see Dance Program full-time faculty for Scott Heinzerling's biography.

3 VEILS

Choreography: **HOLLY JOHNSTON**

Music: *Cello Suite No.1, Op. 72*; Benjamin Britten

Canto primo: Sostenuto e largamente
Fuga: Andante moderato
Canto secondo: Sostenuto

Costume Design: Holly Johnston

Dancers: Amanda Copple
Alex Crow
Heather Ursulum

Holly Johnston is the artistic director of **ledges and bones dance project**, a collection of contemporary dance artists collaborating to create original choreography through a rigorous process of improvisation, experimentation and repetition. Johnston was selected by Dance Magazine as one of their top "25 to Watch" in 2007 for her "fearless and fluid" approach to choreography (Dance Magazine). She is a performer, choreographer and movement educator holding a BA in Dance from Loyola Marymount University. Johnston is recognized for her passionate performance style and her relentless drive for movement invention which she uses to create work with her company of dancers based out of both Los Angeles and San Francisco.

Johnston's choreography has been described by critics as "...stunning..." (NYTheatre), "hard-driving, hyperphysical" (LA Times) and "...lovely, pleasing, unpredictable, consistently interesting" (Dance Insider, NY). Her choreography has been presented in New York, Arizona, San Francisco, and extensively throughout Los Angeles. Earlier in her career she was a founding member of Tongue Contemporary Dance (Artistic Director: Stephanie Gilliland) and worked as a principle dancer, master teacher, and the company's rehearsal director from 1997-2005. She has received five Lester Horton Award nominations for Outstanding Ensemble Performance and Outstanding Achievement in Costume Design. She is the recipient of the 2007 Lester Horton Award for Outstanding Performance for her solo *Experiment I*. She is an international touring dance artist who is also "ferociously dedicated to movement education..." (Dance Magazine) She has taught master classes and workshops throughout the United States.

Her choreography has been commissioned by several universities and colleges. She is currently part-time faculty for Loyola Marymount University and Cal State Long Beach where she continues to engage the rigor that transforms passion into art. Johnston is honored to be Artist-in-Residence at ODC Theater/San Francisco for 2009-2011.

TESSELLATIONS

Choreography: **CHAD MICHAEL HALL**

Music: *Chains*, David Karagianis

Costume Design: Jhia Jackson & Chad Michael Hall

Dancers:
Kris Engelstad
Mackenzey Franklin
Edward Jenkins
Callie Lyons
Alyssa Maurino
Suzy Myre
Kate Overholt
Nicole Sylva
Annie Verderame
Paul Vickers

Chad Hall's career as a dance educator, choreographer, and performer of both dance and music has spanned the globe. He currently serves as Visiting Assistant Professor in the Dance Program at Loyola Marymount University, and teaches regularly as guest faculty at other colleges and universities across the country. His choreography has been presented at numerous universities and festivals including Loyola Marymount University, Slippery Rock University, Cal Poly San Luis Obispo, Scottsdale Community College, Idyllwild Arts Academy, the Southwest Region ACDFA Gala Concert in 2008, the 2006 and 2008 SOLA Contemporary Dance Festivals, Emerging Above Ground 2007, and Diavolo Unplugged 2006. Professional credits include company member with the international touring ensemble Diavolo Dance Theatre, The Regina Klenjoski Dance Company, The Custer/Hall Project, and Hall's own company, MoveDanceTheatre. He has also performed as a guest artist with Palindrome Performance Group, Dance Alloy of Pittsburgh, Attack Theatre, and The Pittsburgh Metropolitan Opera. Industry credits include work with celebrity choreographer and director Jamie King for the 2005 *Nike Rockstar Workout* and professional representation with MSA Dance. As a singer, Hall toured and competed internationally with the Duquesne University Chamber Singers from 1994-1997; his foundations in music permeate every facet of his career in dance today, including his ongoing collaborations with composer and LMU Dance Program Music Director, David Karagianis. Hall has an MFA in Choreography from The Ohio State University and a teaching certification in mat Pilates from the PhysicalMind Institute. For more information about Chad Michael Hall, visit him on YouTube, Facebook, and at ChadMichaelHall.com.

~ intermission ~

During intermission the site-specific installation Lunar River will be performed around the fountain in front of the theatre.

LUNAR RIVER

Choreography: **HOLLY JOHNSTON & the dancers**

Music: *Scape*, David Karagianis

Costume Design: Holly Johnston & the dancers

Dancers:
Jordan Adelberger
Angela Bergamo
Shelbie Blackerby
Danielle Burdick
Meg Buzza
Paige Cerchiara
Sarah Cox
Lily Curtis-Harris
Christina D'Arrigo
Nicki Fein
Anne Johnson
Carly Palminteri
Eleni Rodriguez
Sarah Thomason
Amber Waterford
Samantha Whidby

Lunar River is a site-specific dance inspired by rituals from different world cultures that celebrate the lunar cycle and the powerful energy of water. These various rituals range from the celebration of women, healing, birth and death, loss and fulfillment, darkness and illumination and many more symbols for the cycle of life. Lunar River is a visual meditation that celebrates 16 women in their journey to set free all that they have been in order to transform into the women they will become.

GOODBYE FOR GOOD

Choreography: JUSTIN GILES

Music: *The Leaving Song*; Chris Garneau

Costume Design: Merissa Gassel, Justin Giles, Paige Porter

Dancers: Lauren Cannon
Alex Crow
Jovan Dansberry
Mackenzey Franklin
Miesha Gantz
Layne Rodrigues
Charles Roy

Understudy: Ashley Willingham

Justin began his career training at Southern Strutt Dance Studio in Irmo, South Carolina. He was a winner on Star Search as well as Destination Stardom in Hawaii. Justin has since done work for companies such as Reebok and Fox TV. In 2001, Justin traveled to Korea where he worked with Poz Dance Theatre and performed along side their company in Seoul. Soon after, he introduced his work with the premier of his own company, SoulEscape. Justin's award winning choreography can be seen on dance studios and professional companies around the world.

STANDING IN THE MIDDLE OF CHAOS...
THIS COULD BE YOUR FINEST HOUR

Choreography: URSULA PAYNE

Music: *Bornlivedie; Signify; Wake as Gun I*; Porcupine Tree

Costume Design: Jhia Jackson, Ursula Payne

Dancers: Lauren Canon Felicia Kelley
Jesse Chin Suzy Myre
Miesha Gantz Erin Stover
Jhia Jackson Heather Ursulum
Edward Jenkins Paul Vickers

Understudy: Amber Waterford

As an African-American woman who regularly performs her solo choreography in a variety of arenas from regional to international, Ursula Payne has been described by dance critics as being a *big woman, strong and supple, fiercely feminine, spectacular dancer* who offers powerful performances with virtuosic dancing. Creating dances that embrace the expressive nature of raw physicality merged with conceptual and visceral intelligence rooted in the humanity of a woman of African descent is the driving force that inspires originality within her performance practice. Payne's professional choreography has received four prestigious choreography fellowships from the Pennsylvania Council of the Arts and has been positively reviewed or recognized by some of the most prominent critics and publications in the dance field, including those of the New York Times, the Village Voice and Dance Magazine. As reflected in reviews of her work, she has gained a solid reputation as an outstanding performer and as an intriguing and serious choreographer.

Payne's growing reputation as both a Scholar and Creative Artist in the field of Modern Dance has afforded her the ability to conduct progressive research, serve as an artistic consultant to numerous dance organizations, choreograph student-centered ensemble work, perform her advanced solo choreography and teach her own innovative dance and performance technique (**Payne Technique**), on five continents (Africa, Europe, North America, South America, Asia) and nine countries (Monaco, Ethiopia, Egypt, Taiwan, Brazil, Mexico, Cuba, Scotland, and Belize).

Payne has also worked as a dancer with Dianne McIntyre, one of the premier African-American female choreographers of our time. She was invited by Ms. McIntyre to perform as a featured dancer in **Love Poems to God** in national venues such as the Brooklyn Academy of Music (BAM), and the National Black Arts Festival in Atlanta, GA. Ms. Payne also appeared by invitation of Ms. McIntyre as a dancer in the motion picture adaptation of Toni Morrison's Pulitzer Prize winning novel **The Beloved** that featured Oprah Winfrey and Danny Glover in the lead roles. McIntyre's choreography deals poignantly with the black experience and she has been critically acclaimed and praised for her innovative presentation of black culture.

Payne is currently a Professor of Dance at Slippery Rock University, where she has completed her thirteenth year.

NEW MOON

Since pre-history, the moon and its phases have been a source of wonder and ritual, full of implications of mystery and the feminine. With a lunar calendar, Jewish antiquity honored the appearance of the new moon, Rosh Chodesh, (the head of the month) with prayer and movement outside in the evening after it was sighted. It was a special day of rest and renewal for women. In recent decades it has been reclaimed as a time for Jewish women's gatherings celebrated as they choose. The choreography draws from these sources as well as Jewish mysticism and Yiddish dance and music.

Choreography: **KAREN GOODMAN**

Music: *Taksim*; Traditional Klezmer Music.
Harmonized and Arranged by Joel Rubin.
Performed by the Joel Rubin Jewish Music Ensemble.

Courtesy of WERGO/Schott Music & Media GmbH, Mainz Germany, www.wergo.de
Joel Rubin Jewish Music Ensemble: "Taksim" from the album:
Beregovski's Khasene (SM 1614 2)

Costume Design: Karen Goodman & Gwynne Clark,
Julisa Golden & Claire Livingston, assistants to Ms. Clark

Dancers:

Angela Bergamo	Marina Karver
Meg Buzza	Courtney Myers
Sridevi Fournier	Chelsea Rountree
Julisa Golden	Cassidee Sandoval
Hannah Inayoshi	Taylor Sayig
Anne Johnson	Lola York

Karen Goodman is a critically acclaimed choreographer/dancer. Honors and grants include a National Endowment for the Arts Choreographers Fellowship, a Lester Horton Award for Individual Performance, The Vanguard Award for Choreographic Innovation, a Brody Arts Fund Fellowship and the 2005 Detroit Jewish Women in the Arts Award. She has choreographed 45 works since 1972, including four full-length solos. She first addressed the issue of Jewish identity in 1992 in *The Thirteen Levels of Desire*. She produced, directed and wrote the 2002 documentary on Yiddish dance, *Come Let Us Dance (Lomir Geyn Tantsn)*, distributed by Ergo Media, and contributed biographies on Bella Lewitzky and Margalit Oved to the *Encyclopaedia Judaica*. Recent papers: *Reappearing Acts: From Jewish Life to Jewish Dance Theater*, published online in *Journal Mofa* in 2008, and *Inscribing On Air: Identity Dancing in the Age of YouTube* (2009). She teaches, writes and speaks on Yiddish dance and early Jewish modern dancers. Karen danced with post-modern master Rudy Perez in N.Y. and L.A. and with Gloria Newman in Los Angeles. She was a co-founder of the 1970's experimental company Eyes Wide Open Dance Theater, and director of Karen Goodman Dance. She taught modern dance at her L.A. studio, Danceworks, for 21 years and where she co-produced *The Melrose Series: New Dance*. She has also taught at Caltech, CalArts, Los Angeles County High School for the Arts, Santa Monica College and Marlborough School, and in university residencies and master classes throughout and beyond California. She has an MA in Dance from UCLA, and a BA in Humanities from Wayne State University and has also studied with, Merce Cunningham, Alwin Nikolais, Jose Limon, and Yvonne Rainier. For more information, please visit geocities.com/goodmandance or yiddishdancevideo.com.

CLOSE(R)

Choreography: **MIKE ESPERANZA**

Assisted by: Ashley Paige

Music: Mike Esperanza

Costume Design: Mike Esperanza

Dancers: Ellie Biddle
Jesse Chin
Jovan Dansberry
Mackenzey Franklin
Miesha Gantz
Felicia Kelley
Kate Overholt
Charles Roy
Cheryl Smith
Shae Stanton

Born in Manila, Philippines and raised in Southern California, Mike Esperanza has established himself as a sought after teacher and choreographer throughout the nation. With a BFA in graphic design from California State University, Fullerton, Mike's approach to visual construction has influenced a unique movement orchestration on stage. Mike has been commissioned by numerous colleges and universities around the nation to create original works for their programs and has been invited to present work on main stages such as the Ford Amphitheater, The Kennedy Center for the Performing Arts, The McCallum Theater and The Orange County Performing Arts Center.

In 2005, Mike was awarded the "Dance: Creation for Performance" grant presented by DanceUSA and the Irvine Foundation. With this distinguished award, BARE Dance Company began. Since 2005, BARE has produced acclaimed productions in the Southern California area and has headlined events for the Orange County Children's Therapeutic Arts Center, The Center Orange County, Inland AIDS projects and the Epilepsy Foundation of Southern California. BARE has also been finalist for the Dance Under the Stars Choreography Festival's professional division in 2005 and 2007 and most recently in 2009 when Mike won the second place award with *Silk or Cotton*. Mike currently teaches at Loyola Marymount University and DeFore Dance Center.

SERVE IT UP!

Choreography: PAIGE PORTER

Hip Hop Choreography: Kris Engelstad

Production Assistant: Annie Marshall

Music: Moulin Rouge: Original Film Version Closing Credits
Violento!; Bailongo
I Know You Want Me; Gaudion & Rooney
Cha Cha Heels; Rosabel

Sound Design: David Karagianis, Megan Triplett

Costume Design: Paige Porter

FRESHMEN	SOPHOMORES	JUNIORS	SENIORS
Jordan Adelberger	Angela Bergamo*	Ellie Biddle	Danielle Burdick
Christine Afzal	Paige Cerchiara	Shelbie Blackerby	Sarah Cox
Meg Buzza	Nicole DiUbaldo	Lauren Cannon	Alex Crow
Coco Caporal	Nicki Fein	Jesse Chin	Kris Engelstad
Lauren Corsaro	Mackenzey Franklin	Jovan Dansberry	Coco Gutilla
Amy Garbett	Kia Hill	Julisa Golden	Lauren Jenkins
Desiree Gibson	Jhia Jackson	Chadric Johnson	Felicia Kelley
Paige Housner	Brantley Jittu	Callie Lyons	Erin Moriarty
Alexis Howell	Anne Johnson	Alyssa Maurino	Kate Overholt
Hannah Inayoshi	Marina Karver	Suzy Myre	Daniela Shambaugh
Georgi Jacobs	Aileen Moran	Maria Ninos	Cheryl Smith
Meagan Jeffries	Isaac Olvera	A. Herlinda Sandoval	Erin Stover
Cagtharine Kamrath	Layne Rodrigues	Cassidee Sandoval	Sarah Thomason
Gina Lewis	Eleni Rodriguez	Taylor Sayig	Tiffany Too
Devon Magee	Charles Roy	Sami Skelton	Heather Ursulum
Alexa Manalansan	Shae Stanton	Kelly Stanley*	Amber Waterford
Katelyn Martin	Rose Xing	Nicole Sylva	Ashley Willingham
Brianna McLellan		Jennifer Zepp	Brittany Willut*
Carly Palminteri			
Emma Rengel			
Chelsea Rountree			
Elizabeth Snyder			
Dawne Stanley			
Paul Vickers*			
Samantha Whidby			

*Student
Production
Assistants

PRODUCTION CREW

Production Stage ManagerHeather Romanowski
Assistant Stage Managers.....Emily Hopper, Dawne Stanley, Samantha Whidby

PREPARATION CREW

Lighting Design.....Johnny A Garofalo, Kyle Ruebsamen
Costume DirectorGwynne Clark
Assistant Costumer.....Pam Weistling
Student Costume Assistants Sarah Barger, Emily Correnti, Ashley Donnert,
..... Erica Espejo, Julisa Golden, Kelsey Hainlen,
..... Kelsey Ion, Jhia Jackson, Claire Livingston, Mary McGuire, Nelia Miller
Publicity Chad Michael Hall
Poster, Post Card Design..... Chad Michael Hall
Program Patrick Damon Rago
VideographerDavid Sukonick, Bolo Productions
University Photographer..... Glenn Cratty

RUNNING CREW

Light Board OperatorSamantha Whidby
Sound Board OperatorHannah Im
Stage Crew Jordan Adelberger, Christine Afzal, Amy Garbett, Desiree Gibson,
.....Paige Housner, Georgi Jacobs, Meagan Jeffries, Brianna McLellan,
..... Carly Palminteri, Sami Skelton, Elizabeth Snyder
Wardrobe Crew Coco Caporal, Lauren Corsaro, Alexis Howell, Hannah Inayoshi, Edward Jenkins,
..... Gina Lewis, Alexa Manalansan, Katelyn Martin, Emma Rengel, Chelsea Rountree, Britt Willut
House Manager Kia Hill, Brantley Jittu, Cristina Pickett

HOUSE PRODUCTION STAFF

Co-Chair, Theatre Arts and Dance/Director of Dance Judith M. Scalin
Technical Director..... F. Jason Shepard
Assistant Technical Director and Managing Electrician..... Robert Hillig
Costume DirectorGwynne Clark
Costume AssistantPam Weistling
Costume CoordinatorJhia Jackson
Musical DirectorDavid Karagianis
Production Manager..... Patrick Damon Rago
Dance Program Administrative Assistant..... Layne McGhee

HOUSE PRODUCTION ASSISTANTS

Office AssistantsVictoria Acker, Ellie Biddle, Lauren Cannon,
.....Amanda Copple, Jhia Jackson, Courtney Meyers, Nicole Sylva, Brittany Willut

The Department of Theatre Arts and Dance would like to thank Randy Pybas and Tony Stefani at Electronic Theatre Controls for their generous donation of ETC's cutting edge lighting technology.

DANCE PROGRAM FULL-TIME FACULTY and GUEST BIOGRAPHIES

JUDY SCALIN, Professor **Co-Chair Department of Theatre Arts and Dance** **Director of Dance**

Judy is a graduate of UCLA (BA in Dance, California State Secondary Credential) and Mills College (MA in Dance). She has danced with local dance companies in Los Angeles and the San Francisco Bay Area. She has taught at Mira Costa High School in Manhattan Beach, Scripps College, and Loyola Marymount University, where she has been the Director of Dance for the past 16 years. Very active in the Los Angeles dance community, Ms. Scalin has served on the Dance Resource Center Board of Directors and on adjudication panels for the Music Center Bravo Awards, the William Couser Awards, Kaleidoscope, and In-the-Works. She has also been the president of the California Dance Educator's Association and is currently serving as curriculum writer for the California Arts Project.

As Director of the Dance Program at Loyola Marymount University, she has established programs that enliven the connection of the University with the Los Angeles Dance community. Out of this ongoing work has grown a number of residencies, dance works, master classes, and other significant linkages to local dance artists who benefit students and artists alike. In the Summer of 1994, Judy received the Lester Horton Award for Sustained Achievement in Dance from the Dance Resource Center of Greater Los Angeles and she served as a writer for National Examinations for K-12 Arts Education Assessment. In 1996, she taught for the Graduate School in Dance at CSULB, was elected Policy Board Chair for the California Arts Project, and serves on the Commission for National Accreditation of Schools of Dance. In the spring of 1997, Judy was awarded the Lester Horton Award for Distinguished Teaching. Ms. Scalin has served as the Chair of the Arts Steering Committee for the Manhattan Beach Unified School District, where she currently works as a consultant. Judy received the 2001-2002 Teacher of the Year Award from the California Dance Education Association, and in 2003 she received the prestigious Loyola Marymount University Fritz B. Burns Outstanding Teaching Award. Professor Scalin also received the Professional Educator's Award from the California Association of Health, Physical Education, Recreation and Dance, Spring 2005.

TERESA HEILAND **Assistant Professor** **Department of Theatre Arts and Dance**

Teresa is a graduate of Kutztown University of Pennsylvania (BFA Visual Art) and New York University (PhD, MA Dance Education). In her early years, she danced in Pennsylvania with a small jazz dance company and with her local ballet studio before being invited to tour the mid-Atlantic states with Moving Target, a modern dance company rooted in Wigman and Holm technique. She has taught at Hempfield Dance Center, Dancer's Workshop, Cricket Theatre (PA), Seward Park High School on the lower east side of NYC, New York University, Columbia University, Marymount Manhattan College of NYC, and Grinnell College of Iowa where she directed the college dance program creating computer interactive dance performances and restaging *L'après midi d'un Faune* by Vaslav Nijinsky from the Labanotation score. While living in NYC, Dr. Heiland was active as a choreographer and dancer. She co-created a collaborative dance, music, theatre, and visual arts pick-up company that performed in festivals and found spaces in NYC. Her work has been presented in NY, PA, IA, WI, LA, as well as Italy, Japan, and China. She also performed intensively with the New York New Music and Dance Ensemble, a troupe of musicians and dancers who perform to sometimes discordant and chromatic "new" music and loosely structured improvised dancing—musicians and dancers often interacting. Before coming to California, she studied in an intensive year-long program of Indonesian dance in Yogyakarta, Java to supplement the training she received in the USA. She is a certified Laban Movement Analyst and Language of Dance (motif description) teacher trainer who researches how imagery affects movement, how dancing relates to body image, and how literacy and multi-literacy is achieved through dance education.

SCOTT HEINZERLING **Professor** **Department of Theatre Arts & Dance**

Professor Heinzerling received his MFA in Choreography in 1991 from Ohio State University. His professional choreographic works have been presented at Cal Poly Tech, San Luis Obispo, UCLA, CSLB, Moorpark College, Riverside Community College "Dancers for Life" AIDS Benefit Concerts, University of New Mexico at Albuquerque, University of Arizona at Tucson, Emory University in Atlanta, the Melrose Series #5, the Los Angeles John Anson Ford Amphitheater, Los Angeles Dance Kaleidoscope Festivals, the Theatre Regard du Cygne, Paris, France, the 1998 Festival of Theatre and Dance in Avignon, France, and the 2000 Montpellier Festival of Dance, Montpellier, France.

As a professional dancer (1973-1988), he performed in France, Italy, Argentina, Uruguay, Ecuador, Central America, Mexico and throughout the United States with the Ohio Ballet Company and Dennis Wayne and Dancers. He has performed classical ballet and modern dance repertoire by George Balanchine, John Taras, Gerald Arpino, Heinz Poll, Ruthanna Boris, Anna Sokolow, Merce Cunningham, Paul Taylor, Laura Dean, and Pilobolus.

Mr. Heinzerling has been the recipient of several Loyola Marymount University Summer Research Grants. In 1998, Professor Heinzerling was co-recipient of the Lilly Fellows Program in the Humanities and Arts Grant. He has served as an adjudicating panelist for the Los Angeles Music Center's Spotlight Awards, the Los Angeles Dance Kaleidoscope Festivals, and the Los Angeles Dance Resource Center Lester Horton Awards. He is currently project director of *DANCEtalk*, a dance research project contributing to the humanities by questioning, reflecting, commenting on, and celebrating human values, conditions, and operations.

DAVID KARAGIANIS **Music Director** **Department of Theatre Arts and Dance**

In addition to being a composer, sound designer, and musician, David is the Music Director of Loyola Marymount University's Dance Program. David's eclectic range and interests span film, dance, concert recital, theater and multi-media performance genres as well as classical, experimental, electronica, jazz, world, rock, pop and ambient stylistic boundaries. David has just released *Multiplex* his fourth CD and first double album. Information about recordings, projects and workshops by David may be found at www.sounddance.net.

PATRICK DAMON RAGO **Associate Professor** **Department of Theatre Arts & Dance**

Damon began his formal dance training at California State University, Fullerton in 1988. Upon graduation, he accepted a full scholarship to the University of Utah to pursue an MFA in Modern Dance. While there, Damon was the 1996 winner of the Dee R. Winterton Award for Outstanding Graduate Student and walked straight from graduation to the dance studio to begin a two-year stretch with the Ririe-Woodbury Dance Company.

In 2002, Damon formed Palindrome Performance Group to further develop his choreographic voice using physicality, humor, emotion, and theatre while telling human stories through dance. He is a three-time Lester Horton Award winner for Outstanding Achievement in Performance: in 2002 for Joe Goode's *Native Son*, in 2003 for Loretta Livingston's *Leaving Evidence*, and in 2007 for his own *Manifold*. He was also a winner in 2003 for Outstanding Achievement in Choreography for *Four Inches to the Left*. His choreography has been presented at the Rose Center Theatre, Westminster, CA; the Rose Wagner Dance Theatre, Salt Lake City, UT; Dance Spectrum LA; the Sola Dance Festival; Highways Performance Space; Loyola Marymount University; California State University, Fullerton; Cal Poly Pomona; the American College Dance Festival; Orange Coast College; Citrus College; and Scottsdale Community College.

Damon and Ann, his wife of 15 years, live in Anaheim Hills. He hates the commute.

ADDITIONAL THEATRE ARTS AND DANCE BIOGRAPHIES

GWYNNE CLARK (Designer and Costume Director) has her bachelor's degree in Costume Design from Virginia Commonwealth University. Her professional experience includes the Area Stage in Washington, D.C. and several shows on and Off-Broadway. Gwynne has been with Loyola Marymount University for the past twenty-one years and has designed and created costumes for plays, musicals, dance concerts, and performance projects.

JOHN A. GAROFALO (Lighting Designer and Master Electrician) received his Bachelor's Degree in Theatre Arts from Boston College. From there he went on to work at such Tony Award Winning theatres as The American Repertory Theatre, The Old Globe Theatre, The LaJolla Playhouse, and most recently, the American Conservatory Theatre. He also holds a Master's Degree in Business from Loyola Marymount University. Here at LMU, he teaches Stage Craft and Electrics to anyone who is willing to learn and is not afraid of heights. He is currently an MFA candidate at UCLA.

F. JASON SHEPARD (Technical Director) has designed sets for Loyola Marymount University productions including *Noises Off*, *Once In A Lifetime*, *A Raisin In The Sun*, *Macbeth*, *The Elephant Man*, and *Henry IV*. Off campus he has designed sets for several companies in Los Angeles. Some favorites include *Beast On The Moon* (Long Beach Playhouse), *The Architect* (The Gascan Theater), and *Modigliani* (Buffalo Knights). Jason has also stage-managed and directed several plays in LA. Jason has worked as Technical Director for the Department of Theater Arts and Dance for eleven years and is currently a singer/songwriter and multi-instrumentalist in the band Suicide Cowboy.

PAMELA WEISTLING (Assistant Costumer) is a Los Angeles native who began her career in Honolulu, Hawaii designing costumes for local entertainers and developing a line of dresses and swimwear. Upon her return to LA, she opened a design studio and continued not only with her wholesale business, but also with creating costumes for a wide diversity of clientele, from entertainers to schools and universities, including UCLA's Dance Team. In addition to making costumes for LMU's Opera Workshop, she has worked in the Theatre Arts and Dance Department and is a member of the part-time faculty.

DANCE FACULTY and STAFF

Full-time Dance Faculty:

Judith Scalin, Co-Chair Department of Theatre Arts and Dance/Director of Dance
Chad Michael Hall, Visiting Assistant Professor
Teresa Heiland, Assistant Professor
Scott Heinzerling, Professor
David Karagianis, Music Director
Patrick Damon Rago, Associate Professor

Part-time Dance Program Faculty: James De Vries, John Doyle, June Duarte, Monti Ellison, Mike Esperanza, Hiroshi Hamanishi, Holly Johnston, Erica Jordan, Tekla Kostek, Denise Leitner-Starkopf, Rogelio Lopez-Garcia, Sarah Mata Gabor, Karen McDonald, Susan McGreevy-Nichols, Marilyn McLaughlin, Sophie Monat-Gaydos, Jason Myhre, Gaida Paulovska, Paige Porter, Kristen Smiarowski, Valerie Spliny, Caprice Walker

Staff: Chia Hui Lin, Accompanist; Layne McGhee, Administrative Assistant; Lizzie Mulkey, Dance Wellness Specialist; Mavis Rode, Physical Therapist; Deanna Watkins, Accompanist

ACKNOWLEDGEMENTS

We begin our acknowledgements with a special THANK YOU to our Administrative Assistant Layne McGhee. Layne received her BFA degree in Dance from California State University at Long Beach. She brings her expertise as a dancer and a leader of others to her work in our Dance Program. She not only serves the Dance Program in traditional administrative assistant ways, but she also has been an invaluable participant in costume design and purchase, dance shoe selection and purchase, and consultation on other aspects of Dance Production. Layne performs her work with astounding competence always seasoned with good humor, patience, and a great deal of love of Dance and our students.

We express appreciation to Professor Barbara Busse, our Dean, and Ms. Iwana Czarny, our Associate Dean. Their work with us insures excellence and promotes animated envisioning. Moreover, our work would not be possible without the assistance of Gerohy O'Connell, Blanca Pauliukevicius, Joan Rose, Rachel Van Houten, Elaine Walker, Layne McGhee (our administrative assistant), David Greenfield Information Technology Services, and Tara Frates, University Relations. We also thank our Department Co-Chair Professor Diane Benedict for her ongoing support, and CSULB's Liz Pelster, for her ongoing costume assistance.

We thank our family of donors who assist us with generous gifts that enable us to offer scholarships and enrich programming for dance majors. The Dance Program offered scholarships from these funds: Dreier Family Dance Scholarship; Loren Garretson Dance Scholarship (Emmett and Dawn Jacobs and Gloria Hernandez, among others); CFA Council Scholarship; CFA/Marymount Institute Scholarship; CATS CFA Scholarship; J. Terrence Lanni Family Scholarship; and the John and Nelly Kilroy Scholarship. We thank the University for the general grant funding it also provided. In addition, we acknowledge the donations of Nik and Donna Ray and funds from Arts Pro Bono, which enabled us to enhance dance program co-curricular-professional dance education and dance art events. We are grateful for the assistance of Catherine Graham from the Office of Financial Aid, Tara Frates, University Relations, and Barbara Busse, Dean, CFA. In their own way, each of these women helped us identify and select the recipients of scholarships and/or assisted us in planning and implementing dance arts education and artistic events.

Student Health Services and Student Psychological Services work with our dancers to insure they are well and able to dance most fully.

Dr. Margaret Kasamatis and Dr. Laura Massa guide our work in Assessment assisting us to be the most effective practioners of envisioning, reflection, and reporting.

It is also important to note the work of the staff from Operations and Maintenance, Campus Ministry, the Center for Ignatian Spirituality, and Student Affairs. Our students are whole people. Students' physical, spiritual, emotional, fiscal, and social lives play an active role in the dancers they ultimately become.

We thank our families – our parents, spouses, and children – for their generosity of time, spirit and financial resources that enable us to study and perform that which we love.

We acknowledge the energetic and visionary work of our President, Rev. Robert Lawton, S.J., and thank Chief Academic Officer Ernest Rose for investing so much focus and drive into academic life at LMU. The Dance Program is fortunate to have leaders who cherish the heart, revel in the mind, and honor the body. These two people support our students and faculty – financially, spiritually, and intellectually.

In closing, we remember Fr. Lawton's invocation from Iraneus calling the university community to become "human beings fully alive!" Dance is an opportunity to celebrate that completeness. We offer our work in this spirit.

We dance each night honoring the life of Dr. John Popiden. His intelligence, dedication, wit, and commitment to the mission of LMU will leave a deep imprint on the mind and soul of the university, its work, its people, and its purpose.